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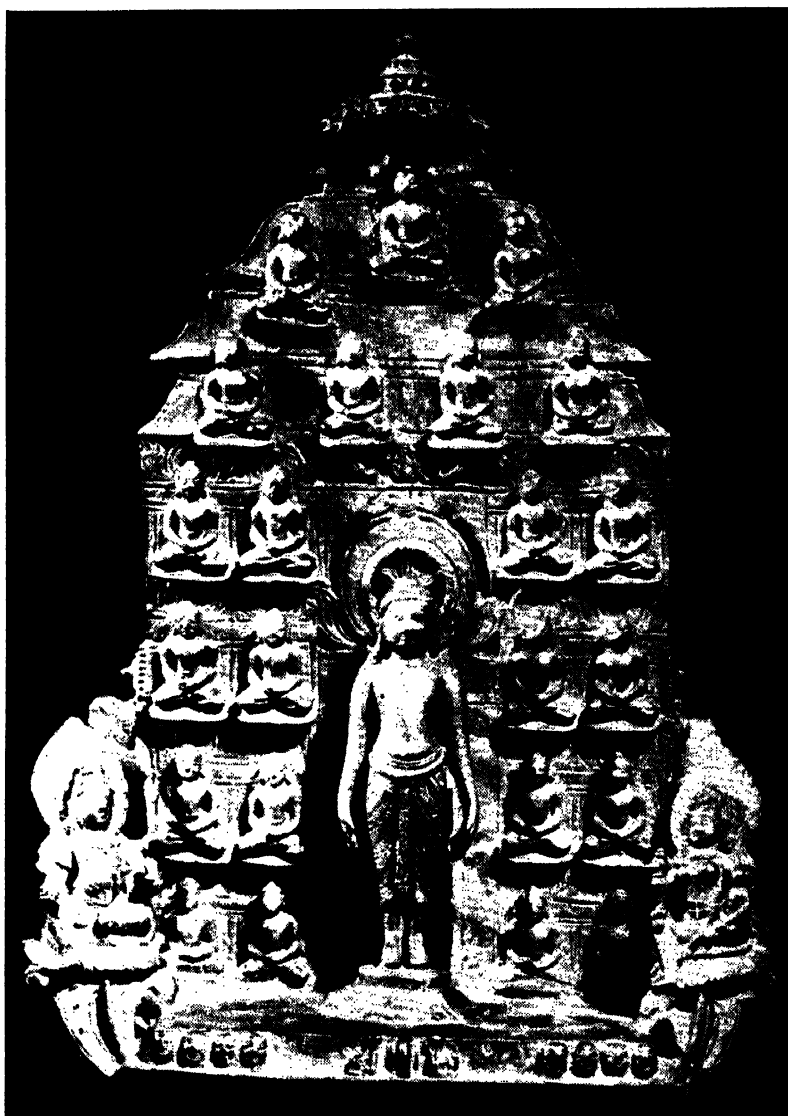
पुस्तक संख्या

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2nd ed.

THE JAINA ICONOGRAPHY

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Caturvīṃśati-paṭṭa of Ṛṣabhanātha gifted by Śaraṇikā,
Caulukya, 860 A.D., Aḱoḷā. Gujarat, Baroda Museum.

THE JAINA ICONOGRAPHY

B.C. BHATTACHARYA

Foreword by

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To
Colonel
Sir Kailashnaraian Haksar kt., C.I.E.,
The Great Exemplar of Education,
Enlightenment and Character,
This Book is respectfully Dedicated

CONTENTS

<i>Foreword</i>	ix
<i>Preface</i>	xxx
<i>Bibliography of Printed and Ms. Texts</i>	xxxiii
<i>List of Illustrations</i>	xxxv
<i>Introduction</i>	1-25

Fundamentals of Jaina Religion; The Digambaras and the Śvetāmbaras. Who are the Tirthaṅkaras ?; Origin of Jaina Images; Jaina Temple-worship; Classes of Jaina Gods and Goddesses; The Main characteristics of Jaina Images; Centres of Jaina pilgrimage; Age of Image worship.

CHAPTERS

I. THE TĪRTHAṆKARAS	26-64
The Twenty-four Jinas; Jina Quadruple; Ādinātha or Ṛṣabhanātha; Ajitanātha; Sambhavanātha; Abhinandanātha; Sumatinātha; Padmaprabha; Supārśvanātha; Chandraprabha; Suvidhinātha; Śītanātha; Śreyāṃśanātha; Vāsupūjya; Vimalanātha; Anantanātha; Dharmanātha; Śāntinātha; Kunthanātha; Aranātha; Mallinātha; Munisurvata ; Naminātha ; Neminātha ; Pārśvanātha ; Mahāvīra.	
II. THE YAKṢAS AND ŚĀSANADEVATĀS	65-85
General remarks; Gomukha; Mahāyakṣa; Trimukha; Yakṣeśvara; Tumbara; Kusuma or Puṣpa Yakṣa; Mātāṅga or Varanandi; Vijaya or Śyāma Yakṣa; Ajita; Brahmā Yakṣa; Īśvara Yakṣa; Kumāra Caturmukha or Ṣaṇmukha Yakṣa; Pātāla Yakṣa; Kiṇnara Yakṣa; Garuḍa Yakṣa of Śāntinātha; Gandharva Yakṣa; Khendra or Yakṣendra; Kubera; Varuṇa; Bhṛkuṭi; Gomeda or Gomeda; Pārśva or Dharaṇendra; Mātāṅga Yakṣa.	
III. THE YAKṢINĪS	86-107
General remarks; Cakrevarī; Ajitā or Rohiṇī; Duritārī or Prajñapti; Vajra-Śṛṅghalā or Kālī;	

	Mahākālī or Puruṣadattā; Acyutā or Śyāmā or Manovegā; Śāntā or Kālī; Bhṛkuṭi or Jvālāmālīnī; Sutārā Mahākālī; Aśokā or Mānavī; Gaurī or Mānavī; Caṇḍā or Gāndhārī; Vīditā or Vijayā or Vairoṭī; Aṁkuṣā or Anantamatī; Kandarpā (Paṇṇagādevī) or Mānavī; Nirvāṇī or Mahāmānasī; Balā (Acyutā) or Vijayā; Dhāraṇī or Tārā; Vairoṭī or Aparājitā; Naradattā or Bahurūpiṇī; Gāndhārī; Cāmuṇḍā; Ambikā (Kuṣmāṇḍī) or Āmrā; Padmāvati; Siddhāyikā.	
IV.	THE DIKPĀLAS	108-116
	General remarks; Indra; Agni; Nairṭa; Varuṇa; Vāyu; Kubera; Īśāna; Brahmā; and Nāga.	
V.	THE NAVAGRAHAS	117-121
	The Nine Planets; Sūrya; Chandra; Maṅgala; Budha; Bṛhaspati; Śukra; Śani; Rāhu; Ketu.	
VI.	ŚRUTADEVĪS AND VIDYĀDEVĪS	122-132
	General remarks; Sarasvatī and Śrutadevī; Rohiṇī the Vidyādevī; Prajñapti; Vajra-Śṛṅghalā; Vajrāṁkuṣā; Apraticakrā or Jāmbunadī; Puruṣadattā; Kālī; Mahākālī; Gaurī; Gāndhārī; Mahājvālā or Jvālāmālīnī; Mānavī; Vairoṭī; Acyutā; Mānasī; Mahāmānasī.	
VII.	MISCELLANEOUS JAINA DIVINITIES	133-137
	Harinegameṣī or Naigameṣa; Kṣetrapāla; Śrī or Lakṣmī; Śāntidevī; Yoginīs.	
VIII.	THE ĀSANAS AND MUDRĀS	138-141
	General remarks; <i>Paryāṁkāsana</i> or <i>Samṇaryāṁkāsana</i> ; <i>Ardhahaparyāṁkāsana</i> ; <i>Khaḍgāsana</i> ; <i>Vajrāsana</i> ; <i>Vīrāsana</i> ; <i>Mudrās</i> ; <i>Jīva-mudrā</i> ; <i>Yoga-mudrā</i> ; <i>Vīra-mudrā</i> .	
	NOTES ON JAINA SYMBOLS AND TECHNICAL TERMS	142-143
	APPENDIX B	144
	BIBLIOGRAPHY	145-165
	INDEX	165
	PLATES <i>Frontispiece</i> and I-LIII	

FOREWORD

I

Hinduism, Jainism and Buddhism are the three main streams of religious faiths that have nurtured and influenced Indian life and thought through the ages. The origin of Jainism goes back to hoary past. It is recognised as older than Buddhism. The Jainas believe that right faith, right knowledge, right conduct and chastity lead the wayfarer along the path of salvation. Ultimate release from matter is, according to the Jainas, the ideal state of existence for the soul. As even the minutest being is believed to have life, the Jainas are very careful not to destroy it.

II

The antiquity of Jainism is shrouded in obscurity.¹ According to the Jaina *Purāṇas* and the *caritas*, their first twenty-two Tirthaṅkaras flourished several thousand years before Christ. P. C. Roy Choudhury thinks that, "Not much research is possible in the pre-historical age as to the role Bihar played in the story of Jainism. But some of the ancient Jaina scriptures mention that Jainism had been preached in Magadha (Bihar) by Lord Ṛṣabha at the end of the Stone Age and the beginning of the Agricultural Age. At that remote period Magadha was separated from the rest of India by Gaṅgā-sāgara. The ancient history of Nepal bears this also."²

The discovery of a few seals and a nude male torso led some scholars to believe that they are the representations of

Dr. R.P. Tewari, Delhi University, has prepared the bibliography and the index and Śrī C. M. Srivastava, Archaeological Survey of India, has helped in the selection of the photographs.

1. It has been remarked that, "It is impossible to find a beginning for Jainism.....Jainism thus appears an earliest faith of India."—Furlong, J.R., *Studies in Science of Comparative Religions*, pp. 13-15.
2. Roy Choudhury, P.C., *Jainism in Bihar*, p. 7.

See also Thakur, Upendra, *A Historical Survey of Jainism in North Bihar*, *JBRs*, XXXV, 1-4, pp. 186 ff; Bajpai, K. D., *Evolution of Jaina Art in Madhya Pradesh*, *Bulletin of the Department of Ancient Indian History & Archaeology*, Saugar, No. 3, pp. 75-79.

their Tīrthaṅkaras and were as such objects of worship during the Harappan age.¹ But this view has not been accepted by several present-day art historians.²

To begin with, Jainism was an atheist religion. Hence, like the Buddha, the Jaina Masters were also silent about the existence of god. But when the Jainas became idol-worshippers in later periods, they also started worshipping Tīrthaṅkaras as gods. The Jainas believe in the existence of twenty-four Tīrthaṅkaras, among whom Rṣabhanātha was the earliest. The last two, namely, Pārśvanātha and Mahāvīra, were historical figures. Mahāvīra was a contemporary of the Buddha. Another important Tīrthaṅkara is Mallinātha, but there is doubt among the Jainas whether he was a male or a female.

Most of the Tīrthaṅkaras were Kṣatriyas and belonged to royal families. They attained enlightenment by performing austerities and practised the law of piety which they preached for the spiritual benefit of human beings.

The Jainas regard their Tīrthaṅkaras, 'law-givers', as Supreme Deities, superior even to the Hindu gods, *i. e.*, *Devadeva* or *Devādi-deva*. They are free from the circle of transmigration as they have attained emancipation. The Jainas do not have faith in other gods, but regard their Tīrthaṅkaras as fit objects of worship. They believe that the images of the Tīrthaṅkaras should be installed in the temples for worship, their life-story should be remembered by the devout, the important events of their lives should be narrated and translated into stone, bronze or *paṭlas*, so that people may see and follow them and thus free themselves from the cycle of birth and rebirth.

III

Rṣabhanātha or Ādinātha,³ the first Tīrthaṅkara, is the propounder of the Jaina religion. In one of the verses of the

1. Cf. *Modern Review*, Calcutta, August 1932, pp. 152 ff.

2. See Shah, U. P., *Studies in Jaina Art*, pp. 3-4. See also Agrawala, V. S., *Indian Art*, Varanasi, 1965, pp. 21-22.

3. The reasons for Rṣabhadeva's birth are vividly described in the *Mahā-purāṇa* (III, 190-91); *Ādi Purāṇa* (XVI, 179-90), etc.

Rgveda, Ṛṣabhadeva¹ has been mentioned as a king, the bestower of wealth to his subjects, while Indra is described as the lord of the agriculturists:

आ चर्पणिप्रा वृषभो जनानां राजा कृष्ठीनां पुरुहूत इन्द्रः ।

स्तुतः श्रवस्यन्नवमोप मद्विग् युक्त्वा हरी वृषणा याह्यवाङ् ॥

—*Rv.*, 1, 23, 177.

The *Bhāgavata Purāṇa*² has given interesting details about the birth of Ṛṣabhanātha :

इति निशामयन्त्या मेरुदेव्याः पतिमभिधायान्तर्दधे भगवान् । वह्निपितस्मिन्नेव विष्णुदत्त भगवान् परमपिभिः प्रसादितो नाभेः प्रियचिकीर्षया तदवरोधायने मेरुदेव्यां धर्मान्दर्शयितुकामो वातरशनानां श्रमणानामृषीणामूर्ध्वमग्निनां शुक्लया तनुवावततार । अथ ह तमुत्पत्येवाभिव्यज्यमानभगदल्लक्षणं साम्यो-पशमवैराग्यैश्वर्यमहाविभूतिभिरनूदिनमेघमानान्भवां प्रकृतयः प्रजा ब्राह्मणा देवताश्चावनि तलसमवनायातितरां जगृधुः । तस्य ह वा इत्थंवर्ष्मणा वरीयसा वृहच्छ्लोकेन चीजसा वलेन श्रिया यशसा वीर्यशौर्याभ्यां च पिता ऋषभ इतीदं नाम चकार ।

—*Bhāgavata Purāṇa*, V, 3, 20; 4, 2.

In the *Brahmāṇḍa Purāṇa*, he has been described as the progenitor of the Kṣatriyas on earth. He had one hundred sons, among whom Bharata was the eldest:

ऋषभं पार्थिवश्रेष्ठं सर्वक्षत्रस्य पूर्वजम् ।

ऋषभाद् भरतो जज्ञे वीरः पुत्रशताग्रजः ॥

—*Brahmāṇḍa Purāṇa*, Pūrva, II, 14.

and this country got the name of Bhāratavarṣa due to him :³

येषां खलु महायोगी भरतो ज्येष्ठः श्रेष्ठगुण आसीच्चेनेदं वर्षं भारतमिति व्यपदिशन्ति ॥

—*Bhāgavata Purāṇa*, V, 4, 9.

Cf. also:

त्वं रथं प्रमरो योधमृष्वमावो युध्यन्तं वृषभं दशद्युम् ।

त्वं तुषुं वेतसवे सचाहन्त्वं तुजि गृणन्तमिन्द्र ! तूतोः ॥

Rv., 4, 6, 26, 4.

For details see the *Bhāgavata Purāṇa*, V, Cbs. 4-6; XI, 14-26, etc.

This Purāṇic story of naming this country Bhāratavarṣa after the name of Bharata, the eldest son of Ṛṣabhanātha has also been mentioned in some other *Purāṇas*:

हिमाह्वयं तु वै वर्षं नाभेरासीन्महात्मनः ।

तस्यर्षभोऽभवत्पुत्रो मेरुदेव्यां महाद्युतिः ॥

In the *Śiva Purāṇa*, he is referred to as one of the *Yogāvatāras* of Lord Śiva:

दधिवाहश्च ऋषभो मुनिरुग्रोऽत्रिरेव च ।

—*Śiva Purāṇa*, VII, 9, 3.

At another place in the same *Purāṇa*, his oneness with Śiva has been described in a remarkable manner:

इत्थंप्रभाव ऋषभोज्वतारः शंकरस्य मे ।

सतां गतिर्दीनबन्धुर्नवमः कथितस्तु नः ॥

—*Śiva Purāṇa*, 1, 47.

ऋषभाङ्कुरतो जज्ञे ज्येष्ठः पुत्रशतस्य सः ।

कृत्वा राज्यं स्वधर्मेण तथेष्ट्वा विविधान्मखान् ॥

अभिपिच्य सुतं वीरं भरतं पृथिवीपतिः ।

तपसे स महाभागः पुलहस्याश्रमं ययौ ॥

वानप्रस्थविधानेन तत्रापि कृतनिश्चयः ।

तपस्तेपे यथान्यायमियाज स महीपतिः ॥

तपसा कर्पितोऽत्यर्थं कृशो धमनिसन्ततः ।

नग्नो वीटां मुखे कृत्वा वीराध्वानं ततो गतः ॥

ततश्च भारतं वर्षमेतल्लोकेषु गीयते ।

भरताय यतः पित्रा दत्तं प्रातिष्ठता वनम् ॥

—*Viṣṇu Purāṇa*, II, 1, 27-32.

ऋषभाङ्कुरतो जज्ञे वीरः पुत्रशताद्वरः ।

सोऽभिपिच्यर्षभः पुत्रं महाप्रात्राज्यमास्थितः ॥

तपस्तेपे महाभागः पुलहाश्रमसंश्रयः ।

हिमाङ्गं दक्षिणं वर्षं भरताय पिता ददौ ॥

तस्मात्तु भारतं वर्षं तस्य नाम्ना महात्मनः ।

—*Mārkaṇḍeya Purāṇa*, 50, 39-41.

नाभिस्त्वजनयत् पुत्रं मेरुदेव्यां महाद्युतिः ।

ऋषभं पार्थिवश्रेष्ठं सर्वक्षत्रस्य पूर्वजम् ॥

ऋषभाङ्कुरतो जज्ञे वीरः पुत्रशताग्रजः ।

सोऽभिपिच्यार्थं भरतः पुत्रं प्रात्राज्यमास्थितः ॥

हिमाङ्गं दक्षिणं वर्षं भरताय न्यवेदयत् ।

तस्मात्तद् भारतं वर्षं तस्य नाम्ना विदुर्बुधाः ॥

and also

—*Vāyu Purāṇa*, 31, 50-52.

ऋषभाद् भरतो भरतेन चिरकालं धर्मेण पालितत्वादिदं भारतं वर्षमभूत् ।

—*Nṛsiṃha Purāṇa*, 30, 7.

All these attest to the effect that in ancient times he was equally adored by the Hindus.

Rṣabhadeva also finds mention in Buddhist literature and in one of the works he is referred to as *Vratapālaka* :

प्रजापतेः सुतो नाभिः तस्यापि ऊर्णमुच्यते ।

लाभिनो ऋषभपुत्रः सिद्धकर्मा दृढव्रतः ॥

तस्य मणिचरो यक्षः सिद्धो हैमवते गिरौ ।

ऋषभस्य भरतः पुत्रः सोऽपि मन्त्रान् तदा जपेत् ॥

—*Āryamañjuśrīmūlakalpa*, 53, 363-64.

Neminātha or Ariṣṭanemi also finds a mention in the *Rgveda* :

स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्वदेवाः ।

स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु ॥

—*Rv.* 1, 1, 16.

Pārśvanātha, the 23rd Tirthaṅkara was a historical figure. According to Professor Rhys Davids,¹ he was the real founder of Jainism. He prescribed four vows for the people to follow, viz., not to injure life; to speak the truth; not to steal and non-attachment. Lord Mahāvīra, the 24th and the last Tirthaṅkara added 'chastity' as the fifth.

Mahāvīra was a friend of Bimbisāra and his son Ajātaśatru, the king of Magadha, and hence, he commanded great influence in their courts. According to the Jaina canons, Udayana, the son and successor of Ajātaśatru, was also a Jaina, who is credited with having built a Jaina temple at Pāṭali-putra.

The Nandas also had some leanings towards the Jaina faith. The Hāthīgumphā inscription records that a Nanda king had taken away an image of a Jina as a trophy from Kaliṅga to Magadha.

From the Jaina traditions we learn that a great famine, lasting for twelve years, occurred during the time of Candragupta Maurya, the founder of the Maurya dynasty. The king, following his Jaina preceptor, Bhadrabāhu, retired into the region of Mysore and starved himself to death.

1. Davids, Rhys, *Encyclopaedia Britannica*, 9th ed. XII, p. 543.

Some scholars feel that emperor Aśoka, before embracing Buddhism, was a devout Jaina.¹ In his Pillar Edict VII, the emperor mentions Nirgranthas along with the Brāhmaṇic Ājīvikas. They have been taken to denote the followers of the Jaina faith.² His grandson, Samprati, was a great patron of Jainism and, according to Hemacandra, he had built many Jaina temples all over Jambūdvīpa.

A torso of a naked male figure was found at Lohanipur, near Patna, and is now preserved in the Patna Museum.³ It has an excellent polish preserved throughout. According to some scholars this sculpture reveals the existence of Jina images in the Maurya period. Another similar statue from the same site, but without polish, suggests the existence of Jina worship during the Śuṅga period.

King Khāravela of Kalinga (2nd-1st century B.C.), who was a devout Jaina, styles himself as *Bhikṣu-rāja*, i.e., 'the monk king' in his Hāthīgumphā inscription.⁴ The great king in the twelfth year of his reign, after defeating the king of Magadha, took back the Jina image which was originally carried away by a Nanda king from Kalinga. Later he excavated a number of caves in the Kumāri-parvata (Khaṇḍagiri hill) near Bhuvaneshwar and built a monastery at Pābhāra, not far from these caves.

During the Kuṣāṇa period, Jainism was flourishing in northern India. Numerous stone sculptures fashioned during this period are now preserved in the Mathura Museum.⁵ Besides these, some exquisitely carved Jaina bronze images unearthed at Chausā in Bihar are displayed in the Patna Museum.⁶

Jaina *āyāgaṇṭhas* (tablets of homage) have been discovered at Mathurā and Kauśāmbī. These are tastefully carved and

1. Thomas, E., *The Early Faith of Aśoka*, *Jour. of the Royal Asiatic Society of Great Britain and Ireland*, London, (N. S.), IX. pp. 155-234.
2. Banerjee, P., *Early History of Jainism*, *Indo-Asian Culture*, New Delhi. XIX. p. 7.
3. Lee, S. E., *Ancient Sculptures from India*, Cleveland, 1964, fig. 14.
4. *Epigraphia Indica* XX. pp. 72 ff.
5. Agrawala, V. S., *Catalogue of the Sculptures in the Mathura Museum*, *Jour. U. P. Historical Society*, Lucknow. XXIII. pp. 36 ff.
6. Gupta, P. L., *Patna Museum Catalogue of Antiquities*, pp. 116-17 and plates.

most of them bear inscriptions. On a few of these *āyāgapāṭṭas*, the figure of Tīrthaṅkara is shown in the centre. These stone tablets are assignable to a period between the 1st century B.C. and the 2nd century A.D.

The Jūnāgarh inscription of the grandson of Jayadāman datable to the middle of the 2nd century A.D., contains an important reference to Jaina monks who had attained perfect knowledge.

The wide popularity of Jainism during the reign of the Guptas is borne out by the discovery of several epigraphs and images. The Udaigiri cave inscription of the reign of Kumāragupta I refers to the construction of an image of Jineśvara Pārśvanātha. The Kahaum stone pillar inscription of the time of Skandagupta mentions an endowment in favour of Jainism, and the installation of five sculptures of the Tīrthaṅkaras in the niches of a pillar of stone. Several images of the Jaina divinities fashioned during the Gupta rule, are displayed in the State Museum, Lucknow, Mathura Museum and other museums of the country.

In the seventh century, Jainism was prevalent all over India as a fully developed religion. Bāṇabhaṭṭa mentions the Jainas along with Ārhatas, Maskarīs, Vārṇīs, Bhāgavatas, Pañcarātrikas, Lokāyatikas, Paurāṇikas, adepts in grammar, ascetics who shaved their hair, ascetics who studied *dhātuvāda*, law books and sacrificial lore and ascetics who followed the tenets of Kapila, Kaṇāda, Upaniṣads and Nyāya.¹ Yuan Chwang had seen the followers of both Digambara and Śvetāmbara sects of Jainism at Taxilā in the west and at Vipula in the east.

An excellent image of Lord Pārśvanātha originally enshrined in a Jaina temple at Gyāraspur near Bhilsā is now displayed in the Victoria & Albert Museum, London. The image shows the great master seated beneath the *Dhātakī* tree practising the 'exposure to all weathers' austerity when Meghakumāra (Cloud Prince) attacked him with a great storm. The serpent king, the Nāga Dharaṇendra, spreads his hoods above Pārśvanātha's head and his consort, the Nāganī Padmāvatī, holds an

1. *Harsacharita*, VIII, pp. 236-37.

umbrella over him. The image can be dated to the Vardhana period, 7th century A.D.¹

By the beginning of the 8th century A.D., Jainism came to bear the brunt of those factors, which were at that time undermining Buddhism. Discipline became lax; a rich laity made the monk's life easy; desire for wealth, property and earthly honour guided most of the spiritual leaders of Jainism. Several great spiritual leaders, like Haribhadra Sūri and later Uddyotana Sūri and Siddharṣi Sūri, however, rescued Jainism from this insidious rot, through the message conveyed by their disciples. These followers of the *gaccha*, later on known as *Kharatara*, did not pay mere lip service to Haribhadra's anti-corruption campaign, on the other hand, they popularised the teachings of their preceptor by their preachings, writings, discussions, debates and practice. Jinavallabha founded and restored the old temples at Marwar, Chittor, Marot and Nagor in Rajasthan. His disciple Jinadatta composed works to get rid of the evils that had crept into the Jaina church. So also Jinapati, a contemporary of the Cauhān king Prthvīrāja III of Delhi and Ajmer carried the message of his teachers almost to all parts of Rajasthan.

Kumārapāla Caulukya of Gujarat, acting under the influence of his great teacher Hemacandra, also popularised Jainism in his dominions.

The *Bhaṭṭāraka Sampradāya* contributed a lot to the development of the true spirit of Jainism in the early mediaeval period. This is attested by the numerous art relics at Deogarh and the region around.

Jainism continued to flourish during the Muslim rule also. Several Jainas held responsible posts in the courts of the Muslim and Mughal rulers. Due to their good financial condition and influence, Jaina *yātrās* in the mediaeval period were no less frequent than before.²

IV

According to Jaina legends, Bharata, the son of Rṣabha-

1. See my paper, *Videśi Saṅgrahālayon men Jaina Pratimāyen. Mahāvīra Jayanti Smārikā*, Jaipur, 1972, fig. 1 on p. 126.
2. Sharma, B. N., *Social & Cultural History of Northern India* (c. 1000-1200 A. D.), p. 115.

nātha, had built temples on the Kailāsa mountain for enshrining the images of Jina in them. And from that time onwards the people also followed the same tradition:

श्रुत्वा सकाशाद् भरतेश्वरोऽपि कैलासभूध्रे मणिरत्नचूर्णैः ।
 द्वासप्ततिं जैनपमदिराणां निर्माप्य चक्रे जिनबिंबसंस्थाम् ॥
 ततः प्रभृत्येव महाधनैः स्वं प्रतिष्ठया धन्यतमं विधाय ।
 संरक्ष्यतेऽनादिजिनेन्द्रचन्द्रमुखोद्गतं स्थापनसद्विधानम् ॥

—*Pratiṣṭhāpāṭha*, 62, 63.

Vasunandi states that all such places, where the Tīrth-aṅkaras were born, initiated, enlightened and attained *nirvāṇa*, as well as the bank of rivers, mountains, villages, and seashore are suitable for sites for Jaina temples:

जन्मनिष्क्रमणस्थानज्ञाननिर्वाणभूमिषु ।
 अन्येषु पुण्यदेशेषु नदीकूलनगेषु च ॥
 ग्रामादिसन्निवेशेषु समुद्रपुलिनेषु च ।
 अन्येषु वा मनोज्ञेषु कारयेज्जिनमंदिरम् ॥

—*Pratiṣṭhāsārasaṅgraha*, 3, 3-4.

The same idea has also been expressed by Jayasena :

शुद्धे प्रदेशे नगरेऽप्यटव्यां नदीसमीपे शुचितीर्थभूम्याम् ।
 विस्तीर्णशृंगोन्नतकेतुमालाविराजितं जैनगृहं प्रशस्तम् ॥

—*Pratiṣṭhāpāṭha*, 125.

Bhuvanadeva also remarks that the Jaina temples should be built inside the towns :

तीर्थकरोद्भवाः सर्वे सर्वशान्तिप्रदायकाः ।
 जिनेन्द्रस्य प्रकर्तव्याः पुरमध्येषु शान्तिदाः ॥

—*Aparājitapṛcchā*, 179, 14.

The place for building a Jaina temple was carefully selected and had to be good in all respects :

रम्यां स्निग्धां सुगन्धादिदूर्वाद्याह्यां ततः शुचिम् ।
 जिनजन्मादिनावास्ये स्वीकुर्याद् भूमिमुत्तमाम् ॥

—*Pratiṣṭhāsāroddhāra*, 1, 18.

As far as the material of a Jina image is concerned, it can be made of *maṇi*, *ratna*, gold, silver, brass, *muktāphala* and stone :

मणि-कणय-रयण-रूपय-पित्तल-मुताहलोवलाईहि ।

पडिमालकखणविहिणा जिणाइपडिमा घडाविज्जा ।

—*Śrāvākācāra*, 390.

Images can also be made of *sphaṭika*, but the use of clay, wood and plaster has been ruled out for preparing the images :

स्वर्णरत्नमणिरौप्यनिर्मितं स्फाटिकामलशिलाभवं तथा ।

उत्थितांबुजमहासनांगितं जैनबिम्बमिह शस्यते बुधैः ॥

—*Pratiṣṭhāpāṭha*, 69.

Vardhamāna Sūri in his *Ācāradinakara* has restricted the use of bronze and lead in making the icons, but allows the use of ivory and wood :

स्वर्णरूप्यताम्रमयं वाच्यं धातुमयं परम् ।

कांस्यसीसबङ्गमयं कदाचिन्नैव कारयेत् ॥

The Jaina texts relate that after the completion of a Jaina temple, one should go along with the artist on an auspicious day and time to select proper type of stone for fashioning the images:¹

धाम्नि सिध्यति सिद्धे वा सेत्स्यत्यर्चाकृते शिलाम् ।

अन्वेष्टुं सेष्टशिर्षान्द्रः सुलग्न-शकुने व्रजेत् ॥

—*Pratiṣṭhāsāroddhāra*, 1, 49.

The authorities have discussed various types of stone suitable for the purpose.² Vasunandi states that white, red,

Cf. ग्राह्यां शिलां दिने गत्वा शोभने स्नपयेद् बुधः ।

—*Viṣṇudharmottara Purāṇa*, 9C, 25.

and

उत्तरायणमासे तु शुक्लपक्षे शुभोदये ॥

प्रशस्तपक्षनक्षत्रे मुहूर्ते करणान्विते ।

गच्छेल्लिङ्गं समुद्दिश्य वनं चोपवनं गिरिम् ॥

—*Mayamata*, 33, 19-20.

2. श्वेतश्च पद्मवर्णश्च कुसुमोपरसन्निभम् ।

पाण्डुरो मुद्गवर्णश्च कापोतो भृङ्गसन्निभः ॥

ज्ञेयाः प्रशस्ताः पाषाणाः अष्टावेते न संशयः ।

कृष्णवर्णा शिला या तु शुक्ला हीरकसंयुता ।

—*Viṣṇudharmottara Purāṇa*, III. 90, 21-22.

and

black and green coloured stones are the best for making the image of Jina :

श्वेता रक्ताऽसिता मित्रा पारावतसमप्रभा ।

मुद्गकपोतपद्माभा मांजिष्ठा हरितप्रभा ॥

—*Pratiṣṭhāsārasaṅgraha*, 3, 77.

V

The images of Tīrthaṅkaras are purely human in form. They do not exhibit any unusual number of head, eyes, arms or legs. They are shown only in two postures, *i.e.*, seated cross-legged, in *dhyāna-mudrā* or standing erect in *kāyotsarga*-pose. Both the *dhyāna* and the *kāyotsarga mudrās* are *yogic*, as the Jainism believes in penance (*tapasyā*).¹ They are unlike the images of Viṣṇu (Śeṣaśāyin) and Buddha (*parinirvāṇa*) and are never shown in the reclining pose. The images of a Tīrthaṅkara and the Buddha seated in *dhyāna-mudrā* are quite similar, but from the *Śrīvatsa* mark executed on the chest of a Tīrthaṅkara, one can easily distinguish it from that of the Buddha. In the Tīrthaṅkara images from South India, this particular symbol is, however, conspicuous by its absence.²

The idea of carving Sarvatobhadra (four-fold) Tīrthaṅkara images started during the late Kuṣāṇa period. This feature continued till the late medieval period. Some of the Sarvatobhadra images of the four chief Jinas (Ādinātha, Neminātha, Pārśvanātha and Mahāvīra) found in Mathurā, Kauśāmbī or elsewhere are remarkable works of art.

Several ancient and medieval works mention the characteristic features of the Jina images. The oft-quoted description has been given by Varāhamihira in his famous work *Bṛhatsaṃhitā* in the following words: “the god of the Arhats (the Jinas, *i. e.*,

कपोतभृङ्गकुमुदमाषमुद्गासितोपमा ।

पाण्डुरा घृतपद्माभा सर्वाङ्गसु शुभा शिला ॥

—*Rūbamaṇḍana*, I, 5.

1. Cf. Haribhadra Sūri's statement :

श्राम्यतीति श्रमणाः तपस्यतीत्यर्थः ।

—*Daśavaikālika Sūtra*, I, 3.

2. Sivaramamurti, C., Geographical and Chronological Factors in Indian Iconography, *Ancient India*, No. 6, (Jan. 1954), pp. 44-46.

any of the 24 Tirthaṅkaras) should be shown nude, young and beautiful in appearance, with a tranquil expression and arms reaching down to the knees; his breast should have the (auspicious) *Śrīvatsa* mark.”¹ The *Mānasāra* states that the distinguishing features of a Jina icon are nudity, *Śrīvatsa* symbol, long hanging arms, the meditative pose, etc. :

द्विभुजं च द्विनेत्रं च मूण्डतारं च शीर्षकम् ।
 ऋजुस्थानकसंयुक्तं तथा चासनमेव च ।
 समाङ्घ्रि ऋज्वाकारं स्याल्लम्बहस्तद्वयं तथा ।
 आसनं च द्विपादी च पद्मासनं तु संयुतम् ।
 ऋजुके च ऋजुभावं योगं तत्परमात्मकम् ।
 निराभरणसर्वाङ्गं निर्वस्त्राङ्गं मनोहरम् ।
 सर्ववक्षःस्थले हेमवर्णं श्रीवत्सलाङ्घनम् ॥

The *Pratiṣṭhāsāroddhāra* mentions that a Tirthaṅkara should have a calm and serene face:

शान्तप्रसन्नमध्यस्थनासाग्रस्याविकारदृक् ।
 संपूर्णभावारूढानुविद्धाङ्गं लक्षणान्वितम् ॥

—*Pratiṣṭhāsāroddhāra*, 1, 62.

In the *Pratiṣṭhāpāda*, it is stated that a Tirthaṅkara should not be depicted as an old man or as a boy, but as a youth. He should bear *Śrīvatsa* mark on the chest and should not have nails or hair. The image should be made either of good metal or stone and should display all the virtues of an ascetic or a *vairāgi*:

वृद्धत्वबाल्यरहितांगमुपेतशान्तिं
 श्रीवृक्षभूषिहृदयं नखकेशहीनम् ।
 सद्भातुचित्रदपदां समसूत्रभागं
 वैराग्यभूषितगुणं तपसि प्रशक्तम् ॥

—*Pratiṣṭhāpāda*, 151-52.

The *Vivekavilāsa* relates that a Tirthaṅkara having *Śrīvatsa* on the chest and *ūṣṇīṣa* on the head should be seated in *padmāsana* pose on a beautiful pedestal shaded by an umbrella :

उपविष्टस्य देवस्योर्ध्वस्य वा प्रतिमा भवेत् ।
 द्विविधापि युवावस्था पर्यङ्कासनगाऽऽदिमा ॥

देवस्योर्ध्वस्य चार्चा स्याज्जानुलम्बिभुजद्वया ,
श्रीवत्सोष्णीषयुक्त्वं द्वे छत्रादिपरिवारिते ॥

—*Vivekavilāsa*, 1, 128-30.

The *Pratiṣṭhāsārasaṅgraha* gives some more details about the icon (*bimba*) of Jinendra (i.e., Tirthaṅkara). After mentioning his seat, etc., it states that he should be young (*taruṇa*), nude (*digambara*) and decorated in chest (*bhūṣita*) with a *Śrīvatsa* symbol. The height of the image should be 108 *aṅgulas*. There should be no hair in the arm-pit or on any other part of his body and no line for the moustache :

अथ बिम्बं जिनेन्द्रस्य कर्तव्यं लक्षणान्वितम् ।
ऋज्वायुतमुसंस्थानं तरुणाङ्गं दिगम्बरम् ॥
श्रीवृक्षभूषितोरस्कं जानुप्राप्तकराग्रजम् ।
निजाङ्गुलप्रमाणेन साष्टाङ्गुलशतायुतम् ॥
कक्षादिरोमहीनाङ्गं श्मश्रुलेखाविवर्जितम् ।
ऊर्ध्वं प्रलम्बकं दत्त्वा समाप्त्यन्तं च धारयेत् ॥

—*Pratiṣṭhāsārasaṅgraha*, 4, 1, 2, 4.

The *Rūpamaṇḍana*,¹ an important iconographic text by *Sūtradhāra* Maṇḍana, devotes its sixth chapter to Jain iconography. After mentioning the names of the 24 Tirthaṅkaras, it specifies their colour, symbols, Yakṣas and Yakṣis and the tree under which each one of them had attained the supreme knowledge. It also describes the following features of a Jina image :

छत्रत्रयं जिनस्यैव रथिकाभिस्त्रिभिर्यता (—युतम्) ॥
अशोकद्रुमपत्रैश्च देवदुन्दुभिवादकैः ।
सिंहासनमसुराद्योगजसिंहा (सिंहासनेनासुराद्यंगजसिंहैः) विभूषिताः ॥
मध्ये च कर्मचक्रं च तत्पाश्वर्योश्च यक्षिणी ।
द्वितालविस्तराः कार्या बहिः परिकरस्य तु ॥
दैर्घ्यं तु प्रतिमा तुल्या तयोर्ध्वं तु तोरणम् ।
बाहिका बाह्यपक्षे तु गोसिंहरत्नकृताः (गोसिंहैः समलंकृताः) ॥
कर्तव्या द्वारशाखा च तत्तन्मूर्तिगसंयुता ।
 तोरणं पञ्चधा प्रोक्तं रथिकार्यं (रथिकायां) च देवताः ॥

1. Srivastava, B. (ed.) *Rūpamaṇḍana*, Varanasi, 1964. See also Jain. B.C. *Jaina Pratimā Lakṣana*, *Anekānta*, Delhi, XIX, 3, pp. 204-13.

ललितं चेतिकाकारं त्रिरथं बलितोदरम् ।
 श्रीपुञ्जं पञ्चरथिकं साप्तावा (सप्तमा—) नन्दवर्धनम् ॥
 रथिकायां भवेद्ब्रह्मा विष्णुरीशश्च चण्डिका ।
 जिनो गौरी गणेशश्च स्वे स्वे स्थाने सुखावहाः ॥

—*Rūpamaṇḍana*, VI, 33-39.

According to the *Rūpamaṇḍana*, Padmaprabha and Vasupūjya are of red colour, Candraprabha and Puṣpadanta (?) (white); Nemi and Muni black, Malli and Pārśva blue, while the rest of them are of golden hue :

रक्तो (रक्तो) च पद्मप्रभुः ... भवासंपूज्यो (प्रभासपूज्यो) ।
 शुक्ल (शुक्लो) च चन्द्रप्रभपुष्पदन्तो ॥
 कृष्णो पुनर्नेमिः पुण्ड्रविलीनैः (मुनी च नीलो) ।
 श्रीमल्लिः पार्श्वो (श्रीमल्लिपार्श्वो) कनकत्विषोऽप्ये ॥

—*Rūpamaṇḍana*, VI, 4.

The *Aparājita-prcchā* also gives some details of the colours of the Tīrthankaras :

चन्द्रप्रभः पुष्पदन्तः ध्वेतो वं क्रौञ्चसम्भवो ।
 पद्मप्रभो धर्मनाथो रक्तोत्पलनिभो मर्तो ॥
 मुपात्तः पार्श्वनाथश्च हरिद्वर्णो प्रकीर्तितो ।
 नेमिश्च श्यामवर्णः स्यान्नीलो मल्लिः प्रकीर्तितः ।
 शेषाः पौण्ड्रसम्प्रोक्तास्तत्पनकाञ्चनसम्प्रभाः ॥

—*Aparājita-prcchā*, 221, 5-7.

The *Rūpamaṇḍana* states that there are a number of Jina images and these should be adored as they are the bestower of happiness. Nevertheless it regards Śrī Ādinātha, Nemi, Pārśva and Vīra (Mahāvīra) and Cakreśvarī, Ambikā, Padmāvatī and Siddhāyikā as more venerable.

जिनस्य मूर्तयोऽनन्ताः पूजिताः सौख्यसर्वदा — (सर्वसौख्यदाः) ।
 चतस्रोऽतिशयैर्युक्तास्तासां पूज्या विशेषतः ॥
 श्रीआदिनाथो नेमिश्च पर्वो वीरचतुर्थकः (पार्श्वो वीरश्चतुर्थकः) ।
 चक्रे चर्याम्बिका (चक्रेश्चर्याम्बिका) पद्मावती सिद्धायकेति च ॥
 कैलाशं सोमशरणं सिद्धिदातुं सदाशिवम् ।
 सिद्धासनं धर्मचक्रमुपरीन्द्रातपत्रकम् ॥

—*Rūpamaṇḍana*, VI, 25-27.

A list of the 24 Tīrthaṅkaras along with their emblems and Yakṣa and Yakṣiṇī figures as found in the *Rūpamaṇḍana*¹ is given below in a tabular form :

No.	Tīrthaṅkara	Cognisance	Yakṣa	Yakṣiṇī
1.	Ṛsabha	Vṛṣa	Gomukha	Cakreśvari
2.	Ajita	Gaḥa	Mahāyakṣa	Ajitabalā
3.	Sambhava	Aśva	Trimukha	Duritāri
4.	Abhinandana	Kapi ²	Yakṣeśvara	Kālikā
5.	Sumati	Krauñca	Tumburu	Mahākālī
6.	Padmaprabha	Raktabhīja	Kusuma	Śyāmā
7.	Supārśva	Svastika	Mātāṅga	Śāntā or Śānti
8.	Candraprabha	Śaśi	Vijaya	Bhṛkuṭi
9.	Suvidha	Makara	Jaya ³	Sutārikā
10.	Śītala	Śrīvatsa	Brahmā	Aśokā
11.	Śreyāṁśa	Gaṇḍaka ⁴	Yakṣeṭ ⁵	Mānavī
12.	Vāsupūjya	Mahiṣa	Kumāra	Caṇḍī
13.	Vimala	Śūkara	Ṣaṇmukha	Viditā
14.	Ananta	Śyena	Pātāla	Aṅkuṣī
15.	Dharma	Vajra	Kinnara	Kandarpī
16.	Śānti	Mrga	Garuḍa	Nirvāṇī
17.	Kuntha	Chīḡa	Gandharva	Balā
18.	Ara	Nandyāvarta	Yakṣeṭ ⁶	Dhāriṇī
19.	Malli	Ghaṭa	Kubera	Dharmapriyā
20.	Muni	Kūrma	Varuṇa	Nādaraktā or Naradattā
21.	Suvrata	Nīlotpala	Bhṛkuṭi	Gandharvā ⁷
22.	Nemi	Śaṅkha	Gomedha	Ambikā
23.	Pārśva	Phaṇī	Pārśva ⁸	Padmāvatī
24.	Mahāvīra	Śiṅha	Mātāṅga	Siddhāyikā

1. *Rūpamaṇḍana*, pp. 98-99.

In the *Aṣṭaājītapracchā* (III, 221, 8), the word Kapayaḥ has been used for Kapi.

3. Ajita has been referred to in other texts.

4. The *Rūpamaṇḍana* wrongly mentions Khaggiśa for Gaṇḍaka, i. e., rhinoceros.

5. Īśvara according to other literary works.

6. Kṣendra or Yakṣendra according to other Jaina texts.

7. In other works, she has been referred to as Gāndhārī.

8. He is popularly known as Dharaṇendra.

It is evident from the above table that Maṇḍana has followed the Śvetāmbara traditions in describing the symbols and Yakṣa and Yakṣiṇī figures of the Tīrthaṅkaras.¹ According to the Digambaras, *Vṛścika* (crab), *aśvattha* (*Ficus religiosa*), and *ṛkṣa* (crab) are the symbols of Suvidha. Śītala and Ananta, respectively. The Digambara texts also record that Śupārśva, Śreyāṁśa, Vāsupūjya, Vimāla, Ananta, Dharma, Śānti, Kuntha, Malli and Neminātha have Kālī, Gaurī, Gāndhārī, Vairoṭī, Anantamati, Mānasī, Mahāmānasī, Vijayā, Brahmarūpiṇī, Cāmuṇḍī and Kuṣmāṇḍinī as their Yakṣiṇīs. Similarly, Śreyāṁśa and Śāntinātha have Īśvara and Kimpuruṣa as their Yakṣas instead of Yakṣeṭ and Garuḍa as referred to in the *Rūpamaṇḍana*.

VI

The *Rūpamaṇḍana* mentions seven *Śāsana-devatās* in the following order :

Firstly, it describes Gomukha, the Yakṣa of Ṛṣabhanātha as of golden colour and riding on an elephant. He holds a *vara*, a rosary, a noose and a citron:

रिपभो (ऋपभे) गोमुखो यक्षो हेमवर्णा गजानना
(हेमवर्णो गजाननः) ।

वराक्षसूत्रमाशश्च उभवीजपूरेषु च ॥
(वरोऽक्षसूत्रं पाशश्च बीजपूरं करेषु च) ॥

—*Rūpamaṇḍana*, VI, 17.

The *Aparājitapṛcchā* refers to a bull instead of an elephant as his mount :

वराक्षसूत्रे पाशश्च मातुलिङ्गं चतुर्भुजः ।
स्वेतवर्णो वृषमुखो वृषभासनसंस्थितः ॥

—*Aparājitapṛcchā*, 221, 43.

Cakreśvarī is one of the most important divinities in the Jaina pantheon. She has been described of golden colour and

1. Srivastava, B., *op. cit.*, p. 100. See also Banerjea, J.N., *Jaina Icons, The Age of Imperial Unity*, Bombay, 1969, pp. 425-31; Shah, U. P., *Jaina Iconography—A Brief Study*, *Muni Jina Vijaya Abhinandana Grantha*, Jaipur, 1971, pp. 190-218.

riding on the Garuḍa. The deity has eight arms; her one hand is held in gift-bestowing attitude, while others carry a bow, a noose and disc, etc.

चक्रेश्वरी हेमवर्णा ताक्ष्यारूढाऽष्टबाहुका ।
वरं बाणं चक्रं (शक्तिशूलमनाकुलम् ?) ॥

—*Rūpamaṇḍana*, VI, 18.

The Mālādevī temple at Gyārasapur¹ has an interesting image, where she is shown riding on Garuḍa and carrying a noose, a thunderbolt and disc, etc., in her hands.

The *Rūpamaṇḍana* also describes a twelve-armed image of the goddess holding discs in her eight hands, and thunderbolts and citron in the remaining two each :

द्वादशभुजाष्टचक्राणि वज्रयोर्द्वयमेव च ।
मातुलिङ्गाभये चैव पद्मस्था गरुडोपरि ॥

—*Rūpamaṇḍana*, VI, 24.

The *Aparājitaṭṭpucchā*² and the *Devatāmūrtiprakaraṇa*³ also refer to twelve-armed images of the *devī*. Dr. U. P. Shah⁴ has discussed the iconography of Cakreśvarī with the help of several photographs of the images from different parts of India.

1. Deva, K., Mālādevī temple at Gyārasapur, *Śrī Mahāvīra Jaina Vidyālaya Golden Jubilee Volume*, Bombay, 1968, pp. 262 ff.

2. Cf. षट्पादा द्वादशभुजा चक्राण्यष्टौ द्विवज्रकम् ।

मातुलिङ्गाभये चैव तथा पद्मासनाऽपि च ॥

गरुडोपरिसंस्था च चक्रेशी हेमवर्णिका ।

—*Aparājitaṭṭpucchā*, 221, 15-16.

3. Cf. अथ द्वितीयभेदेन चक्रे (श्वरी) ।

द्वादशभुजाष्टचक्रे वज्रयोर्द्वयमेव च ।

मातुलिङ्गाभयं चैव पद्मस्था ग (रुडो) परि ॥

—*Devatāmūrtiprakaraṇa*, 7, 66.

4. Shah, U.P., Iconography of Cakreśvarī, the Yakṣī of Ṛṣabhanātha, *Jour. of the Oriental Institute*, Baroda, XX, 3, pp. 280-313 and plates; Settā, S, Cakreśvarī in Kārṇāṭak Literature and Art, *Oriental Art*, (N. S.) London, XVII, 1, pp. 63-69 and figures; Sharma, B. N., Unpublished Jaina Bronzes in the National Museum, New Delhi, *Jour. of the Oriental Institute*, Baroda, XIX, 3, p. 276, fig 2; Some Interesting Temple Sculptures at Osiā, *Roopa-Lekhā*, New Delhi, XL, 1 & 2, pp. 100-101, fig VII; Gandhāvala Kī Jaina Mūrtiyān, *Anekānta*, Delhi, XIX, 1-2, pp. 129 ff, fig. 4.

Ambikā is of yellow colour and rides the lion. She holds a bunch of mangoes, a serpent-noose, a goad and a child :

सिंहासुताम्बिका पीता मल्लिवि ? (त्वाग्रकं ?) नागपाशकम् ।

अङ्कुशञ्च तथा पुत्र तथा हस्तेष्वनूक्रमात् ॥

—*Rūpamaṇḍana*, VI, 19.

From the above description it appears that the text refers to a four-armed image. The *Aparāṇītaṭṭhā* mentions a two-armed image of the goddess carrying a fruit and a child in her hands :

हृदिद्वर्णा सिंहसंस्था द्विभुजा च फलं वरम् ।

पुत्रेणोपास्यमाना च सुतोत्सङ्गा तथाऽम्बिका ॥

—*Aparāṇītaṭṭhā*, 221, 36.

Several varieties of the images of Ambikā are known from various parts of India.¹

Pārśva, the Yakṣa of Pārśvanātha has been described as of black colour. He holds in his hands a citron, cobras, and a mongoose :

पाश्वः स्यात् पाश्वनाथस्य कूर्मारूढो गजाननः ।

बीजपुरोरग नागं नकुलं श्यामवर्णकः ॥

—*Rūpamaṇḍana*, VI, 20.

The *Aparāṇītaṭṭhā*, on the other hand, states that he should carry a bow, an arrow, a *bhṛṇḍī* and a *mudgara* :

पाश्वो धनुर्बाणभण्डिमुद्गरश्च फलं वरः ।

मर्षरूपः श्यामवर्णः कलंबयः शान्तिमिच्छता ॥

—*Aparāṇītaṭṭhā*, 221, 55.

Padmāvatī has red complexion and she rides on a cock. In her four hands, she holds a lotus, a noose, a goad and a citron :

रक्तायसवती पूर्णा (पद्मा) कुकुटोरग

(कुक्कुटस्था) चतुर्भुजा ।

पद्मपाशोशो (पद्मपाशाङ्कुशौ) बीज-

पूरं हस्तेषु कारयेत् (धारयेत्) ॥

—*Rūpamaṇḍana*, VI, 21.

1. Shah, U. P., Iconography of the Jaina Goddess Ambikā, *Jour. of the University of Bombay*, x, 2, pp. 195-218; Muni Jayantavijayajī, *Holy Ābū*, Bhavanagar, 1954, fig. 29.

The *Aparājitaṭṭhā* also describes a four-armed image of the goddess as follows :

पद्माङ्गुली पद्मवरे रक्तवर्णा चतुर्भुजा ।

पद्मामना कुक्कुटस्था ख्याता पद्मावतीति च ॥

—*Aparājitaṭṭhā*, 221, 37.

Several images of Padmāvatī have been discovered in Gujarat, Rajasthan and Madhya Pradesh. Of these, the finest sculpture can be seen in the Śāntinātha temple at Khajurāho, where she is shown seated at ease with her consort Dharanendra.¹

Mātāṅga, the Yakṣa of Mahāvīra, has been described as riding on an elephant and holding a mongoose in his right hand and a citron in the left :

महावीरस्य मातङ्गो गजारूढो (गजारूढः) मितो भवेत् ।

दक्षिणे नकुलं हस्ते वामे स्याद् बीजपूरकम् ॥

—*Rūpamaṇḍana*, VI, 22.

In the *Aparājitaṭṭhā*, he has been mentioned in the following words :

फलं वरोऽथ द्विभुजो मातङ्गो हस्तिसंस्थितः ।

यश्चाश्चतुर्विंशतिकास्तथर्षभादितः क्रमात् ॥

—*Aparājitaṭṭhā*, 221, 56.

Another important Jaina goddess described in the *Rūpamaṇḍana* is Siddhāyikā.² The four-armed *devī* having blue complexion rides on a lion. She holds a manuscript, an arrow and a citron, while her remaining hand displays *abhaya-mudrā* :

सिद्धायिका (सिद्धायिका) नीलवर्णा

सिद्धा —(सिद्धा—) रूढा चतुर्भुजा ।

पुस्तकं चाभयं दत्ते (दत्ते)

वाणं वै मातुलिङ्गकम् ॥

—*Rūpamaṇḍana*, VI, 23.

Bhattacharyya, A. K., An Introduction to the Iconography of the Jaina Goddess Padmāvatī, *Muni Jinavijaya Abhinandana Grantha*, Jaipur, 1971, pp 219-29; Jain, Niraj, *Khajurāho Ke Jaina Mandira*, Satna 1970, pl. II. Shah, U. P., Yakṣiṇī of the twenty-fourth Jina Mahāvīra, *Jour. of the Oriental Institute*, Baroda, XXII, 1-2, pp. 78 and plates. A medieval seated image of the *devī* is also preserved in the State Museum, Lucknow. See the *Mahāvīra Javanti Smārikā*, Jaipur, 1973, plate facing page 4.

The *Aparāṇḍitaṭṭcchā* mentions a two-armed image of Siddhāyikā as below :

द्विभुजा कनकाभा च पुस्तकं चाभयं तथा ।

सिद्धायिका तु कर्तव्या भद्रासनसमन्विता ॥

—*Aparāṇḍitaṭṭcchā*, 221, 38.

VII

The Jaina literature classifies the subsidiary divinities into four classes, namely, Jyotiṣī, Vimānavāsī, Bhavanapati and Vyantara, based on their natural and individual affiliations. The *Rūpamaṇḍana* mentions the names of twenty-four *Nakṣatras*¹ and twelve *Rāsis*,² but does not give their iconographic features. It also narrates the eight *Pratihāryas*,³ viz., Indra, Indrajaya, Mahendra, Vijaya, Dharaṇendra, Padmaka, Sunābha, Suradundubhi and furnishes details about each of them. The description appears to be based on the *Aparāṇḍitaṭṭcchā*.⁴

The developed iconometry of the Jaina pantheon and the profuse number of Jaina images during the medieval period tend to indicate the growing Tāntric influence which had gained ground during this period. It also shows that the Hindu Purāṇic religion had its inter-action on the medieval Indian culture including the field of plastic art.

Besides a few iconographic texts referred to above, there are several other literary works like the *Abhidhāna-Cintāmaṇi*,

1. *Rūpamaṇḍana*, VI, 7-8.

2. *Ibid.*, 10-11.

3. *Ibid.*, 28-32.

4. Cf. फलं वज्राङ्कुशौ दण्ड इन्द्रोऽसव्ये इन्द्रजयः ।

द्वौ वज्रौ फलदण्डौ च महेन्द्रोऽसव्ये विजयः ? ॥

तदायुधयोगोद्भवास्त्रिपञ्चाश्वफणा (ग्रहा) मताः ।

धरणेन्द्रः पद्मकश्च सर्वे शान्तिकराः स्मृताः ॥

यक्षरूपाधिकाराश्च निविहस्ताः शुभोदराः ।

सर्वशान्तिप्रदावेवं सुनाभः सुरदुन्दुभिः ॥

इत्यष्टौ च जिनेन्द्रस्य प्रतिहाराश्च शान्तिदाः ।

नगरादौ पुरे ग्रामे सर्वविघ्नप्रणाशनाः ॥

Dīpārṇava, *Samarāṅgaṇa-Sūtradhāra*, *Prasādamaṇḍana*, *Rājavallabha*, *Devatāmūrtiprakaraṇa*, *Kāśyapa-Saṃhitā*, *Rāya-Paseṇi-Jivābhigama*, *Tiloyaṇṇatti*, *Vāstusāraṇaparakaraṇa*, etc., which provide a mine of information to a student of Jaina art and iconography.

VIII

Professor B. C. Bhattacharya, the celebrated author of the *Jaina Iconography*, was a distinguished scholar of Indology deeply interested in the study of Indian iconography, literature and culture. His researches in the field of Jaina iconography were not only pioneering works of their times but still form the basis of research in Jainology. Obviously the book has always been in great demand. It is a matter of regret that Professor Bhattacharya did not live to revise and see the second edition of his book. The publication of the present edition by M/s. Motilal Banarsidass, the leading Indological Publishers of India, at the time of the 2500th *Nirvāṇotsava* of Lord Mahāvīra is a fitting tribute to the great contribution made by Professor Bhattacharya and a great service to the students of Jainology.

National Museum,
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Mahāvīra Jayanti, 1974.

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PREFACE

Following my Brāhmaṇic Iconography, "Indian Images" Part I, published in 1921, I present to the public the Jaina Iconography now after a lapse of nearly two decades. The delay has been long but unavoidable on account of several family mishaps even though the MS. had almost been completed by the end of 1926. An additional difficulty in my way was that of a suitable publisher for undertaking the printing and publishing of a book which by its very nature calls for illustrative plates. I make my apology to those scholars, both in this country and the west, who by their frequent enquiries about this volume have kept alive in me the desire for presenting it to the public, a desire which might otherwise have been killed in the midst of my many trials and misfortunes. I offer my thanks also to the enterprising proprietors of the Punjab Sanskrit Series who, of all Oriental publishers, have placed me in their debt by readily undertaking to bring out this first book on Jaina Iconography.

The study of iconography and that of sculptures are inseparable. To all students of arts and culture, therefore, I hope, this book will present a new interest.

To rescue the hitherto hidden materials of Jaina Iconography from their hiding places, I turned my attention in the first place to the published and unpublished literature of Jaina School. To be justly enlightened on the subject, I freely sought the guidance of orthodox Jaina scholars who, though deeply learned in Jaina philosophy, were unable to adequately indicate the various texts relating to the Jaina images, scattered over in their ritualistic literature. In order to find these, I took to exploring the different MS. collections preserved in far distant places of our country. This involved me in visits to Arrah, Agra, Bikaner, Baroda, Ahmabad, Rajkot and several other places where such literature was to be found. Everywhere I was received with great kindness by the reverend monks of the sect, who placed at my disposal their MSS. and allowed me to copy out such of them

as, I thought, would be useful. I acknowledge my profound debt of gratitude to those monks whose memory even at this day is my cherished possession. At the same time as I visited the monasteries, I renewed my visits to all the Museums of Northern India and also personally explored many old sites of Jaina ruins in search of images properly illustrative of the iconographic texts. Within about three years, I was able to collect a vast store of materials for my purpose. The present book is the product of all my humble researches on the subject.

In the ever expanding field of Indology some intolerance and unfriendliness still hold sway. This is to be regretted. In the field of Indological research more, I believe, could be achieved by mutual sympathy and understanding and less, very much less by the lack of them. Criticism of a constructive character is always extremely helpful ; and no one need grudge it, I mean, no one who has the interest of truth nearest to his heart. I am no judge of my own work. Having put the first furrow in the hitherto fallow field of Jaina Iconography, I place with considerable diffidence this humble work of mine in the hands of Orientalists for their criticism and suggestion which, I doubt not, will be of great help to me in seeing much that I may not have seen at first.

To my general readers my request is that they may be pleased to read the introduction and the introductory paragraphs of each chapter and then relate and compare them to the illustrations at the end of the book.

In conclusion, I desire to record my cordial thanks to Kumar Probodhendu Nath Tagore B.L. for same financial help and to Khan Bahadur Maqsum Ali Khan (C.S. ret.), Chief Secretary to H.H. the Maharaja of Benaras, for his benevolent encouragement and ready sympathy. I have also to express my indebtedness to my esteemed friend, Professor U.C. Nag M.A. Ph.D. for many useful suggestions and to my old student, Mr. T.N. Sarkar B.A. (U.P. Police), for preparing under my instruction the index of this volume.

Durgakund Road,
Banares, U.P.
January 20, 1939

B C.B.

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Beginning : विज्ञानवादसत्सूत्राद्वाग्देवीकल्पतस्तथा ।

चन्द्रप्रज्ञप्तिसंज्ञाच्च सूर्यप्रज्ञप्तिग्रन्थतः ॥

तथा महापुराणार्थाच्छ्रुतवाक्याध्ययनश्रुतात् ।

सारं संगृह्य वक्ष्येऽहं प्रतिष्ठासारसंग्रहम् ।

तत्र तावत् प्रवक्ष्यामि प्रतिष्ठासारलक्षणम् ।

तस्योदयान्तो (?) यस्माद्विश्वकर्मप्रवर्तनम् ॥

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 - (b) MSS. Chhani Jaina Bhandara, Baroda.
Tīkā by Siddhasena Suri, 1142 Samvat, (Jaina Bhandara, Limdi, Kathiawad).
 - (c) Colophon—तेषां गुणेषु गुरुणां शिष्यः श्रीसिद्धसेनसूरिरिमां प्रवचनसारोद्धारस्य वृत्तिमकरोदतिस्पष्टाम् । करिसागररविसंखो श्रीविक्रमनृपतिवत्सरे चैत्रपुष्पार्कदिने शुक्लाष्टम्यां वृत्तिः समाप्तासी ॥
5. Tīrtha Kalpa or Rājaprasāda by Jinaprabha, (Probably of 14th Century A.D.).
6. Sūtradhāra Maṇḍana's Vāstu Śāstra (A) MSS. 1351, Jñāna collection Jñāna Mandir, Baroda.
 - (B) Sūtravṛt Maṇḍana's Vāstusāstra Sri Vijayadharma, Jaina Mandir, Agra. Folio 5, No. 3178 Folio 14. 11" × 5½".
 - (C) Vāstu-śāstra by Maṇḍana, No. 3177 Folio 14. 7½" × 5".
7. Mandira-Pratiṣṭhā Vidhāna MSS. No. 6 Jaina S. Bhavan, Arrah.
8. MSS, No. 1351, Haṁsavijaya, Jaina Collection, Jñāna Mandir, Baroda. Vāstu-Śāstra, Bimba parimāṇa-Guṇa doṣalakṣaṇa caturviṁśati Jina Yakṣa Yakṣiṇī vicāra by Vidyādhara.

9. *Nirvāṇa Kalikā*, MSS. Jñāna Mandir, Agra folio, No. 2141, 11" × 5½".

Beginning:—ओं नमो वीतरागाय । वर्द्धमानं जिनं नत्वा समुद्धृत्य
जिनागमात् नित्यकर्म तथा दीक्षां प्रतिष्ठां च प्रचक्ष्महे । प्रतिष्ठापद्धति-
श्चैषां श्रीमत्पादलिप्तसूरीणां भव्यानाम्पकाराय स्पष्टार्था व्याख्यतेऽधुना ।

Colophon:—अथ प्रशस्तिः । श्रीविद्याधरवंशभूषणमणिः प्रख्यातनामा
भुवि श्रीमस्तंगमसिंह इत्यधिपतिः श्वेताम्बराणामभृत् शिष्यस्तस्य
बभूव मण्डनगणिर्यो वाचनायां चयिः ।

10. *Devapūjā* MSS. Jaina Siddhāntabhāvana, Arrah.
11. *Catuṣṣaṣṭi Yoginī Nāmānī*, MSS. Ramghaṭ Jaina Col-
lection.
12. (*Catuṣṣaṣṭhi Yoginī*) MSS. No. 396 Hamsa Vijaya
Collection, Jñāna Mandir, Baroda.

LIST OF ILLUSTRATIONS

FRONTISPIECE		Caturvimsatipatṭa of Ṛṣabhanātha gifted by Śāraṇikā, Caulukya, c. 860. A.D., Akoṭā, Gujarāt, Baroda Museum.
Plate	I	Torso of a naked Jaina Tīrthaṅkara, Maurya, 3rd century B.C., Lohanipur, Patna, Bihar, Patna Museum.
Plate	II	Āyāgapatṭa, Kuṣāṇa, 1st century A.D., Kaṅkāli Tīlā, Mathurā, U.P., State Museum, Lucknow.
Plate	III	Āyāgapatṭa, Kuṣāṇa, 2nd century A.D., Mathura, U.P., State Museum, Lucknow.
Plate	IV	Ṛṣabhanātha, Gāhaḍavāla, 12th century A.D., Mahet, Gonda, Uttar Pradesh.
Plate	V	Ṛṣabhanātha, Cedi, 11th century A.D., Tripuri, Madhya Pradesh, Indian Museum, Calcutta.
Plate	VI	Ajitanātha, Cedi, 10th century A.D., Madhya Pradesh, Nagpur Museum.
Plate	VII	Sambhavanātha, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	VIII	Abhinandanātha, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	IX	Sumatinātha, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.

Plate	X	Padmaprabha, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	XI	Supārśvanātha, Cedi, 10th-11th century A.D., Tripuri, Madhya Pradesh.
Plate	XII	Supārśvanātha, Rāṣṭrakūṭa, 9th-10th century A.D., Kaṭoli, Cāndā, Maharashtra, Nagpur Museum.
Plate	XIII	Candraprabha, Candella, 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.
Plate	XIV	Suvidhinātha (or Puṣpadanta), 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	XV	Śīṭalanātha, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	XVI	Śreyāṁśanātha, Cedi, 10th-11th century A.D., Madhya Pradesh, Nagpur Museum.
Plate	XVII	Vāsupūjya, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	XVIII	Vimalanātha, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	XIX	Anantanātha, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	XX	Dharmanātha, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	XXI	Śāntinātha, 10th century A.D., Rajnapur-Kinkini, Akola, Maharashtra.

Plate	XXII	Kunthanātha, Tomara, 15th-16th century A.D., Gwalior Fort, Madhya Pradesh.
Plate	XXIII	Aranātha, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	XXIV	Mallinātha, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	XXV	Munisuvrata, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	XXVI	Naminātha, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Plate	XXVII	Neminātha, Cauhān, 12th century A.D., Narhaḍ, Pilani, Rajasthan, National Museum, New Delhi.
Plate	XXVIII	Pārśvanātha attacked by Kamaṭha, Vardhana, 7th century A.D., Bihar, Indian Muscum, Calcutta
Plate	XXIX	Mahāvīra, Cedi, 10th-11th century A.D., Madhya Pradesh, Nagpur Museum.
Plate	XXX	Īśvara Yakṣa, Candella, c. 10th century A.D., Madhya Pradesh, (Author's collection).
Plate	XXXI	Kubera, Pratihāra, 8th century A.D., Bansi, Rajasthan, Udaipur Museum.
Plate	XXXII	Kṣetrapāla, Pratihāra, 10th century A.D., Candapur, Jhansi, Uttar Pradesh.

Plate	XXXIII	Cakreśvarī, Candella, 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.
Plate	XXXIV	Mahāmānasī, Candella, 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.
Plate	XXXV	Rohiṇī, Candella, 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.
Plate	XXXVI	Ambikā, Candella, c. 11th century A.D., Deogarh, Jhansi, Uttar Pradesh.
Plate	XXXVII	Gomedha and Ambikā, Candella, 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.
Plate	XXXVIII	Dharmendra and Padmāvatī, Candella, 10th-11th century A.D., Śāntinātha temple, Khajurāho, Madhya Pradesh.
Plate	XXXIX	Nirvāṇidevī, Candella, c. 10th century A.D., Madhya Pradesh, (Author's collection).
Plate	XL	Sarasvatī, Kuṣāṇa, 2nd century A.D., Mathura, Uttar Pradesh, State Museum, Lucknow.
Plate	XLI	Śrutadevī (Sarasvatī), Candella, c. 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.
Plate	XLII	Sarasvatī, Cauhān, 12th century A.D., Pallu, Bikaner, Rajasthan, National Museum, New Delhi.
	XLIII	Sarvatobhadra-pratimā (Caumul ha sculpture), Pratihāra, c. 10th century A.D., Jaghina, Rajasthan, State Museum, Bharatpur.

Plate	XLIV	Ajitanātha Ajitādevī Sambhavanātha Duritārī or Prajñapti, 12th-13th century A.D., Khaṇḍagiri Caves, Puri, Orissa.
Plate	XLV	1. Abhinandana 2. Śreyāṁśanātha 3. Not identifiable 4. Gaurī or Mānavī 12th-13th century A.D., Khaṇḍagiri Caves, Puri, Orissa.
Plate	XLVI	1. Pārśvanātha, 2. Neminātha, 3. Padmāvatī, 4. Ambikā, 12th-13th century A.D., Khaṇḍagiri Caves, Puri, Orissa.
Plate	XLVII	Bāhubalī, Cedi, 9th century A.D., Madhya Pradesh.
Plate	XLVIII	Jīvantasvāmī, Cauhān, 12th century A.D., Khinvasar, Rajasthan, Sardar Museum, Jodhpur.
Plate	XLIX	Cakravartī Bharata, Candella, c. 11th cent. A.D., Deogarh, Jhansi, Uttar Pradesh.
Plate	L	Navagrahas, Candella, 10th century A.D., Deogarh, Jhansi, Uttar Pradesh.
Plate	LI	Nandiśvara-dvīpa, c. 14th century A.D., Rāṇakapur, Rajasthan.
Plate	LII	Samavasaraṇa, c. 19th century A.D. Pataudī Kā Mandir, Jaipur, Rajasthan.
Plate	LIII	The Weapons of Jaina Deities.

The Photographs have been published through the courtesy of the following :

Plate I—Dr. B. N. Sharma, New Delhi; XXIV, XXXVIII, XLIX—LII—Śrī Niraj Jaina, Satna; XXX, XXXIX and LIII—author; XXVII and XLII—National Museum, New Delhi and Frontispiece and remaining Plates—Archaeological Survey of India.

COVER

Lord Mahāvīra,
Kuṣāṇa, c. 2nd century A.D.,
Mathurā, Uttar Pradesh.
Courtesy : Śrī Niraj Jain, Satna.

INTRODUCTION

In the vast domain of Indian art, the Jaina Iconography, unfortunately, signalizes a great blank. Except a few useful contributions by the late Dr. Burgess and Prof. D.R. Bhandarkar, the subject, as a whole, is left practically unexplored. There is as much truth in the fact that the great majority of the Brāhmaṇic sculptures of ancient dates are unrecognised by the ordinary Hindu Public as there is in the case of old Jaina images, which defy accurate identification even by an orthodox Jaina. The cause is, however, not far to seek. Time and evolution of custom have cut short the elaborate Jaina Pantheon, economising immensely the details of its ancient statuary. In consequence, in no Jaina temple of modern times, one can easily notice, the important *entourage* of the Tīrthaṅkaras, less probably, one would expect there to meet with all the canonically fashioned deities of Jainism. On the contrary side, however, upto-date exploration at the ancient Jaina sites has rendered abundant possibilities to students of history and the Jaina world to see with a new vision nearly a full number of representative Jaina images. Hence, the need arises to collect informations, literary and archaeological, which would systematise our present knowledge of the Jaina Iconography. As we, thus, proceed with the same subject in hand, we would, at the outset, offer a preliminary treatment of the Jaina religion and philosophy in its most characteristic form.

Fundamentals of Jaina Religion

This Religion may be described, in its very elemental features, as an Ārya or Indian Sectarian Religion.¹ Contentions arise and develop, when only it asserts its heresy against the orthodox Brāhmaṇic Religion by rejecting the authority

1. "The Jaina Religion like Buddhism is held to have been originally an off-shoot from Hinduism, and many Jainas still continue to consider themselves as members of the Hindu Community, will intermarry with Hindus and take part in their festivals." *Census of India Vol. 1, Part I Report* (Government Printing, 1924). Their total population is 1178,596.

of the Vedas as apocryphal and corrupt. The Jainas substitute, however, the Vedic Scripture by their own *Āṅgas* and *Sūtras*. They, in their difference, never accept the Hindu *Śrāddha* or funeral rites nor do they venerate Hindu sacred places which they replace by their own having rites specially attached to them. A further point of their protest against Āryan orthodoxy is the exclusion of all but the twiceborn (*Dvija*) from the monastic fraternities, an attitude which ultimately brought into world this independent sect with an established rank of its own. Mainly, the two characteristic features, which should clearly mark out Jainism from all other religious systems are firstly, the extremity of tenderness shown towards all animal life, the tenet being called *Ahiṃsā* and secondly, the Saint-worship in which they assign to the *Tīrthaṅkaras*, a station even superior to that of the gods.

In certain respects, on the other hand, the Jainas meet the orthodox Hindus on a common ground. For instance, they admit the institution of caste, observe the essential ceremonies, called the *Samśkāras* and instal amidst their pantheon, a number of male and female deities of Brāhmanism. Further, the Jainas, in many cases, employ the *Brāhmaṇa Pūjaks* (Religious officiants) in their sanctuaries and some of their class freely intermarry with the Hindu Vaiśyas.

In points of heterodoxy against Brāhmanism, Jainism and Buddhism probably stand on a common platform. But despite their outward similarity, which led the late Mr. Hunter to remark on Jainism as “a religion allied in doctrine to ancient Buddhism but humanised by Saint-worship”, both religions have certain doctrinal distinctions of leading importance. The conception of *Nirvāṇa* in Buddhism differs essentially from the *Mokṣa* view of the Jainas. With the Buddhists, to be clearer, its proposed meaning is extinction whereas with the Jainas it has a positive significance implying absolute purity and freedom from the snares of *Karma*.¹ In Metaphysics, Jainism recognises a pluralistic realism and is more akin to the Nyāya-Vaiśeṣika

1. कर्मपाशविनिर्मुक्तिः also कृत्स्नकर्मक्षयो मोक्षः *Tattvārthādhigama Sūtra* (Asiatic Society, Bengal), p. 10.3.

theory than to the Sāṃkhya system,¹ while *Buddhism* with its doctrine of Universal void inclines naturally to the monism of Śaṅkarācārya. In the idea of *Ahiṃsā* (non-killing, non-injury), too, both the religious systems do not appear to be in perfect accord. The Buddhist idea of *Ahiṃsā* is rather positive and humble as consisting in showing mercy (*Mettā*) to all living creatures of the world. The Jainas on the other hand, have carried the idea of *Ahiṃsā* to probably an excessive limit, for instance, in the utter abstention from hurting a living molecule and in the refusal to take as food even a dead creature's body. A further point of difference between the two religions is the fact that Jainism lays special stress on the rigour of asceticism which, Buddhism, however, has sternly avoided as an extreme (*Antā*).

Like all religions, Jainism has three main sides, philosophical, ethical and ritualistic. In philosophy, it is partially atheistic (deistic?) denying the existence of a supreme Being as creator but essentially pluralistic as mentioned before. The Jainas hold the theory that the world exists from eternity. It consists of *Loka* and *Aloka*.² There are two ultimate substances (*Dravyas*)³ in this world,—*Jīva* (Alive) and *Ajīva* (Not Alive). An inhabitant even of the highest heaven cannot obtain *Mokṣa* (liberation) in the ordinary course. For becoming a *Jīna* or Arhat, he needs to be born as a man. The *Ajīva Dravyas* are of five kinds: *Pudgala* (matter or the physical basis of the world), *Dharma* (the principle of motion), *Adharma* (the *fulcrum* of rest), *Ākāśa* (space), *Kāla* (Time).⁴ With *Jīva*, these make up the six first categories of *Jaina Philosophy*.

1. Colebrooke's hypothesis of the identity of Jainism and Sāṃkhya has been ably refuted by Dr. S. Rādhākṛishnan in his *Indian Philosophy* Vol. 1, pp. 202-293 (London : George Allen & Unwin Ltd.).
2. "Lokākāśa is that in which *Dharma*, *Adharma*, *Kāla*, *Pudgala* and *Jīva* exist. That which is beyond is called *Alokākāśa*—*Dravya Saṃgraha*, p. 58 (Sacred Books of the Jainas).
3. Substance may be defined as that which persists in and through its own qualities and changes having the characteristics of creation, destruction and permanence (cf. *द्रव्याधिकनय* and *पर्यायाधिकनय*).
4. *द्रव्याणि* (V.1.) *अजीवकायधर्माधर्माकाशपुद्गलाः* (V.1.) *जीवाश्च* (V.3.) *कालश्च* ।
Tattvārthādhigama Sūtra.

Cf. *अजीवो पुण रोओ पुगलधम्मो अधम्म आयासं ।*

कालो पुगलमुत्तो ह्वादिगुणो अमुत्तिसेसादु ॥

Dravya Saṃgraha 15 (S.B.J.).

The remark by Prof. Jacobi as follows in general review of the Jaina Metaphysics is worth consideration. (i) The animistic belief of the Jainas, (ii) the absence of the category of quality in their enumeration of the principal constituent elements of the universe, (iii) the inclusion of *Dharma* and *Adharma* in the class of substances. The Jainas hold, moreover, that the body, *Manas* and speech are constituted of *Pudgala*, which they regard as existing in atomic and aggregate form.

One of the central features of Jaina Metaphysics is their group of seven *Tattvas* or Principles underlying which stand their doctrines of *Karma* and *Saṃsāra*. The principles are (1) *Jīva* (soul), (2) *Ajīva* (non-soul), (3) *Āsrava* (influx of karmic matter into soul), (4) *Bandha* (Bondage), (5) *Samvara* (stoppage of the inflow of fresh matter), (6) *Nirjarā* (removal of any past *Karma*), (7) *Mokṣa* (absolute liberation).¹ If, to this series two more principles of *Punya* or merit and *Pāpa* or demerit are added, the collection is to be known as the nine *Padārthas*.²

This aspect of Metaphysics describes the stages upon the way to salvation. *Mokṣa* is in fact the liberation of *Jīva* from *Ajīva*. *Jīva* is entangled by *Karmas* and Karmic matter throughout all his births and evermore fresh *Karmas* are pouring in. It is *Karma*, which brings on the *Āsrava*,³ which for the first time taints the pure soul. Thus, with the inflow of matter, there is a kind of fusion of soul and matter.

This binding of the soul to the body is *Bandha*, which is not to the advantage of the former. Hence accrue *Pāpa* (demerit) and *Punya* (merit) in consequence of which, the *Jīva* revolves in the circle of births and deaths (*Saṃsāra*). The only step towards *Mokṣa* or final release can be attained by stopping the "influx" (*Samvara*)⁴ and by ridding the soul of matter (*Nirjarā*). This is, however, affected by practising the thirty-five ordinary

1. जीवाजीवासद्वन्धवर्गवरनिर्जरा मोक्षास्तत्त्वन् । *Tattvārtha Sūtra* I.4.

2. जीवाजीवाभावा पुष्पं पावं च आसवं तैसि ।

मवरणिज्जरबन्धो मोक्षो य हवन्ति ते अहा ॥ *Pañcāstikāya* 103.

Cf. *Dravya-saṃgraha* (Ed. by S. Ghosal) 28 Śloka.

3. कायवाङ्मनःकर्मयोगः ॥

Tattvārthāulligama Sūtra, 6. 1. (Asiatic Society's Edition, p. 139).

4. आस्रवनिरोधः संवरः ॥ Ibid. (Asiatic Society's Edition).

rules of conduct, self-control, twelve special rules of conduct and concentration. Thus, when the soul is completely purged of all impurities of *Karma* past and new, the *Jīva* in all his real refulgence, power, bliss and knowledge, obtains *Mokṣa*.¹

The Jainas have certain original theories of knowledge, which form an important element of their philosophy and religion. According to them, Philosophy consists in the voluntary and consistent striving, intellectual and moral, manifest in the removal of Karmic impediments (1), on the way to *samyak Jñāna* (i.e. Right knowledge of the doctrine), (2) *Samyak Darśana* (i.e. Right faith in the true doctrine)² (3) *Samyak Caritra* (i.e. strict observance of Jaina precepts).³ These are called *Triratna* or three Jewels as means to attaining *Mokṣa*. Of these knowledge is divided into five kinds (1) *Matī*—Perceptual and inferential knowledge, (2) *Śruta*—knowledge derived from the reading and hearing of the scriptural books, (3) *Avadhi*—direct knowledge of things even at a distance of time and space, (4) *Manahpariyaya*—direct knowledge of the thoughts of other people, (5) *Kevala*—Perfect, limitless knowledge or omniscience.⁴

The Jaina Philosophy is again original in the doctrine of *Syādvāda* or the seven modes of predication (*Saptabhaṅgi naya*). “It is the doctrine of the non-isolation of the parts, elements, properties or aspects of things; it is the method of knowing or speaking of a thing synthetically”.⁵ We can affirm the existence

1. वन्वहेत्वभावनिर्जराभ्यां कृत्स्नकर्मविप्रमोक्षो मोक्षः ॥

Tattvārtha Sūtra X 2.

CF. जो मंत्रेण जुतो णिज्जरमाणोत्र सव्वकम्माणि ।

ववगदखेदाउस्सो मुयदि भवं तेण सो मोक्खो ॥

Pañcāstikāya-samayasūtra Verse 158.

2. *Adhyātma-Tattvāloka* (tr. by M.J. Mehta), p. xxi.

3. *Caritra* has two kinds—one which is unaccompanied by desire (वीतराग), and the other accompanied by desire (सराग). The first leads to *Mokṣa*, the second to sovereign dignity.

4. *Uttarādhyaṇa Sūtra* (Jaina Sūtrās tr. by H. Jacobi—S.B.E.)

CF. मतिश्रुतावधिमनःपर्ययकेवलानि ज्ञानम् ।

Tattvārthadhigama Sūtra (Sūtra 9, ch. 1.)

5. *Jainism* by H. Warren, p. 20.

of a thing from one point of view—that of its material, place, time and nature¹ (*Syād asti*) and deny it from these attributes of another thing (*Syād nāsti*). All affirmations are true as well as false in some sense (*Syād asti nāsti*). A thing is unpredicable when we should affirm both existence and non-existence at the same time from the same point of view (*Syād avaktavya*). From the point of view of its own quaternary and at the same time from the joint quaternary of itself and nothing, a thing is and is unpredicable (*Syād asti avaktavya*). Similarly a thing is not and unpredicable (*Syād asti nāsti avaktavya*).² Every proposition starts with a 'perhaps', a maybe or a *Syād* and suggests the absolute affirmation or denial as impossible. What is meant in short by these seven modes are but different stand-points (*Naya*) of the position, form etc, from which the existence of every object can be regarded in order to have a full view of it.

On the ethical side, certain scriptural injunctions bind the Monks and the Laity to a moral system of a specialised character. The most important of them is the five-fold vow of the Jainas—viz. (i) non-injury, (ii) renunciation of lying, (iii) abstinence from theft, (iv) chastity, (v) detachment from all external and internal temptations.³ No religion, as mentioned before, has carried *Ahiṃsā* further i.e. respect for and abstinence from everything that has life. The most orthodox among the Jainas drink only carefully strained water, and their ascetics before they sit brush the ground before them with a broom of peacock's feather or a cloth-brush lest any visible animalcule be crushed. It is enjoined in their canonical books that a man should practise certain resignations of mind by thinking that nothing in the world really belongs to him, should abstain from all intoxicants, from gambling, from adultery, from hunting, from taking food at

1. स्वरूप, स्वद्रव्य, स्वक्षेत्र and स्वकाल ।

2. See Malliṣeṇa's *Syādvāda-mañjarī*, p. 169 ff.; for a clear exposition of the doctrine Vide Prof. S. Rādhākṛiṣṇan's *Indian Philosophy* Vol. 1, pp. 302-304.

3. हिंसा नृतस्तेया ब्रह्मचर्यपरिग्रहेभ्यो विरतिव्रतम् ।

Tattvārtha-rāja-Vārttika, Ch. VII, I.

(Sanātana Jaina Series).

Cf. अहिंसास्त्यागस्तेयब्रह्मचर्यपरिग्रहा योगः ॥

Yoga Sūtras

night, etc. All these summarise the very norms of Jaina Ethics of which the details may be found in certain vows and the eleven *Pratimās*.¹ Most of them share in character with the orthodox Hindu and Buddhist rules of life except probably the duties which prescribe a *Śrāvaka* to have faith in his own religion, to do *Sāmāyika* (meditation during one *Muhūrta*) and to keep certain fasts, to limit his indispensable necessities of life and to abandon part by part worldly occupations as a preparatory to the monk's life.

Another characteristic of the Jaina Religion is its constituent division of the *Śrāvakas* "hearers" or lay disciples and *Yatis* or Monks, who should hold no property and never quit their dwelling except to beg for food. The *Yati's* life is one of utter abstinence, taciturnity and continence. He has to sweep the ground before sitting, remain silent and steady at one place at night and not to ride any vehicle for travelling. He is allowed, in turn, to dispense with all acts of worship, whilst the *Śrāvaka* has to add to the observance of the religious and moral duties the worship of the *Īrthamkaras* and a profound reverence to be shown to his more pious brethren. The secular Jain like the ascetic must practise the four virtues,—liberality, gentleness, piety and penance² : he should govern his mind, tongue and acts; abstain, at certain seasons, from salt, flower, green fruits, honey, grapes, tobacco; drink water thrice strained, and never leave a liquid uncovered lest an insect should be drowned in it; it is his duty also to visit daily a temple, where some of the images

1. दर्शन—व्रत—सामायिक—प्रोपग्रोपदाय—सचित्तत्याग—निशाभोजनपरिहार—ब्रह्मचर्य—आरम्भत्याग—परिग्रहत्याग—अनमोदन व्रत—उद्दिष्टव्रत प्रतिमा ।

(1) दर्शन (Faith). (2) Vow. (3) *Sāmāyika* (one मुहूर्त). (4) Fortnightly fast. (5) Abstinence from the flesh of conscious creatures. (6) Abstinence from eating at night. (7) Abstinence. (8) Abandonment of nearly all worldly engagements & occupations. (9-11). परिग्रहत्याग, अनमोदित्याग, उद्दिष्टत्याग—(a gradual giving up of the world and retirement).

2. सत्त्वेषु मेत्रीं गुणेषु प्रमोदं क्लिष्टेषु जीवेषु कृपापरत्वम् ।
माध्यस्थ्यभावं विपरीतवृत्ती सदा ममात्मा विदधातु देवः ॥

Sāmāyika-Pāṭha No. 1 by Amitagati.

of the Jaina saints are placed, walk round it three times, make an obeisance to the image, and make some offerings of fruits and flowers.¹ Rituals and pure ethical duties have been mixed up here in describing the religious life of a Jaina, who, indeed, does not keep them in water-light compartment.

The Jaina rituals are not half so elaborate as those of the Hindus but certainly surpass those of Buddhism both in extent and variety. The customs peculiar to them and those which seem to be more emphasised among them than in Hinduism may only be touched here. The Jainas give all free access to their temples of gods and saints of whose images they worship with certain special rites and ceremonies.

They have what are known as *Jala-pūjā* (washing of the images), *Candana Pūjā* (worship with sandals) and *Akṣaṭa Pūjā* (offering of unboiled rice) and *Naivedya Pūjā* (worship with food). All this is followed by *Āratī* after the sunset. Another custom belonging to the Jainas is the *Sāmāyika* reading. They, like the Hindus, believe in and practise *Prāyaścitta* or expiation of sins but unlike them have the custom by confessing sins before the Guru. In regard to the observance of religious suicide the Jainas differ, yet a writer on Jainism calls it *the highest, noblest and the most dignified form of Ahimsā*. Great importance is attached to pilgrimages, especially undertaken on the full-moon days that fall in October-November (*Kārttikī Pūrṇimā*) or in April-May. Four months in the year are more specially given to fastings, the reading of sacred books and spiritual meditations. They observe the most important fast on the last day of the Jaina Year and of *Pajjusaṇa Samvatsarī* and ordinary fast on the full-moon days, which fall in Spring and Summer. Some of the Brāhmanic festivals have been mysteriously adopted by them among which may be mentioned the *Divālī*, *Dhanaterasa*, *Śārada Pūjā*, *Lakṣmī Pūjā*, *Jñāna pañcamī*, *Śitalā Pūjā*, the *Daśaharā* and the *Makara-saṁkrāntī*.² Besides, the image-worship of the Tirthaṅkaras

Chamber's Encyclopaedia "Jainism" *Śvetāmbaras*.

Divālī, *Dhanaterasa*, ज्ञानपञ्चमी are probably adscitious to Hinduism. Jaina festivals have originated mostly from the anniversaries of the births and deaths of Tirthaṅkaras. The greatest festivals of the Jainas are : पञ्चुदन in the month of भाद्र (August-Sept), चातुर्मास्य—full

and some subordinate deities, the worship of the *Siddha-cakra*, which is kept in a Jaina temple has found a firm hold on the Jaina devotee.

The Digambaras and the Śvetāmbaras

The followers of Mahāvīra were originally called *Nirgranthas* (without a bond)¹ who latterly received the designation of "Jaina". Tradition and historical records assign to the well-known division among them into the *Śvetāmbaras* 'putting on white clothes' and the Digambaras "Sky-robed" or wearing no garment, the date of 79 A. D. This almost synchronizes with the time of the similar sectarian division among the Buddhists into the Mahāyāna and the Hinayāna. The real origin of this division is to be looked for in the specific acceptance, which some people accorded to some of the doctrines of Mahāvīra or his predecessors while others followed the rest of his or their doctrines. The schism began as early as the time of the First Council of Pāṭaliputra at the end of the fourth century B. C. The visitation of a terrible famine in Magadha led some Jainas to migrate to the south under their leader Bhadrabāhu about 315 B. C. They are said to have planted Jainism for the first time in the Deccan.² Those who remained in the famine-stricken land found a leader in Sthūlabhadra, who being anxious to preserve the Jaina scriptures summoned a Council at Pāṭaliputra, which collected the Eleventh Aṅga and renewed the 12th

moon of आषाढ—15th of कार्तिक । पञ्जुसना means परि सामस्त्वेन उसना सेवना i.e. serving with a whole-hearted devotion. This is the religious session during the rains. मित्र चक्रपूजा—celebrated in आश्विन and चैत्र देवालि—day of Mahāvīra's *Nirvāṇa*. ज्ञानपञ्चमी (कार्तिक शुक्ल 5), चातुर्मास्य ends with this day.

1. हेमेव वामनेसु आजीविकेसु पि मे कटे...निगंठेसु पि मे...

Aśoka's Pillar Edict vii. Lexicographers like Hemacandra and the author of the *Medinī* make निर्ग्रन्थ synonymous with नग्नक (naked) दिगम्बर (sky-clad).

2. According to orthodox Digambara Jain tradition Bhadrabāhu and his followers must have chosen such a place where there had been the Jaina laity to dwell with. Thus, the Deccan was an earlier seat of Jainism when we follow this view.

Aṅga. At the end of the famine, Bhadrabāhu returned with his followers. They refused to accept the work of the Council and sternly disapproved the custom of wearing clothes, which the followers of Śtūlabhadra had already adopted. Thus, according to the Śvetāmbaras, the Jaina Canon was fixed by the Council of Pāṭaliputra towards the end of the 4th Cent. B. C., whereas the Digambara books as available so far prove that their age cannot go back further than Vikrama Year 49 or B. C. 8. Regarding the origin of the Digambaras as a sect the Śvetāmbaras ascribe it to Śivabhūti,¹ who started the heretical sect of the 'Bhotikas' in A. D. 83.

The diverging doctrines of the two sects are in the main as follows:—

(a) The Śvetāmbaras decorate the image of the Tīrthaṅkaras with earrings, necklaces, armlets, and tiaras of gold and jewels, the Digambaras leave their images naked and unadorned.

(b) The Śvetāmbaras assert that there are 12 heavens and 64 Indras; the Digambaras maintain that there are 16 heavens, and 100 olympian monarchs.

(c) The Śvetāmbaras allow their gurus to eat out of vessels, the Digambaras receive the food in their open hands from their disciples.

(d) The Śvetāmbaras consider the accompaniments of the wooden pots for bringing food etc. as alms etc., as essential to the character of an ascetic, the Digambaras do not admit their importance.

(e) The Śvetāmbaras credit the Aṅgas or Scriptures to be the work of the immediate disciples of the Tīrthaṅkaras, the Digambaras, on the other hand, maintain that the leading authorities of the Jaina Religion are the composition of subsequent teachers or *Ācāryas*, their original *Aṅgas* being lost.

(f) The Digambaras hold that salvation is not possible for a woman, although they have the order of nuns as well. The Śvetāmbaras have not, however, such a view.

(g) The Omniscient Being or a Kevalajñānī lives without food according to the Digambaras, who strongly maintain that a monk should not have anything, even clothes. The

1. The story of Śivabhūti is given in Mrs. Stevenson's *Heart of Jainism*, p. 79.

Śvetāmbaras hold contrary opinions on these points. In Pūjā, the Śvetāmbaras use flowers, sweets etc., the Digambaras substitute them for dry rice, spices etc. The former in contradistinction to the latter regard Mallinātha as a female Tīrthan̄kara.

In comparatively modern times during the Mahommedan rule, new sects such as the *Lunkās* (452 A. D.) and *Sthānakavāsīs* or *Dhūṇḍiās* (1653 A. D.) arose. The chief distinction resting with them is their absolute opposition to image worship.

Who are the Tīrthan̄karas ?

Several definitions of a *Tīrthan̄kara* or Tīrthakara are to be met with in both Śvetāmbara and Digambara literatures, but they all converge upon the same purport that a *Tīrthan̄kara* means a prophet. Let us look into some of the literary definitions as found in their books. "A Tīrthan̄kara is he by whom was shown the broad fording-place of virtue, the best of all reaching which men overcome sorrow."¹ "Tīrtha" means here *Dharma* or religious system, "one who expounds Dharma"² or according to another version, "Tīrthan̄" or "Dharma" by which this Ocean of *Sam̄sāra* or transmigration can be crossed.³ According to Śvetāmbara view, "Tīrthan̄" means a "Saṅgha" or 'Church' and a Tīrthakara is one who founds the Church or Community. This 'Tīrtha' or 'order' is not one but four in number—viz, (i) *Sādhu* or Monk, (ii) *Śādhvī* or nun, (iii), *Śrāvaka* or lay brother and (iv) *Śrāvakā* or lay-sister. Thus, everything analogises to what we know by an advent of God or Prophet or deified saint. As in all religions, the Jaina Tīrthan̄karas were no more than deified heroes, born of human parents,

1. येन प्रणीतं पृथुधर्मतीर्थं ज्येष्ठं जनाः प्राप्य जयन्ति दुःखम् ।

Bṛhatsayambhu-stotra 9, by Samantabhadra.

2. तीर्थं धर्मं करोति प्रकटयति इति तीर्थकरः । स्वतीर्थानामादिकर्तारः तीर्थकराः ।

आ० चु० adhyāya II

3. तीर्थं ते अनेन । Cf. तरन्ति येन संसारसागरमिति तीर्थं प्रवचनं तदव्यतिरेका-
देव सङ्घस्तीर्थं तत्करणशीलत्वात्तीर्थकराः ।

raised to the position of God by their renunciation and great services to religion for the deliverance of mankind.¹

Another name of the Tīrthaṃkara is *Jina* or conqueror from which the religion has been named as 'Jaina'. The word "Jina" has the technical sense of "one who conquers the enemies such as, lust, anger, etc".² These "Jinas" are four-fold—viz, (i) *Nāma Jīnā* or those who were Jinas by name, e.g. Ṛṣabha and others, (ii) *Sthāpanā Jīnā* or images which are installed and are made of gold, stone, etc., (iii) *Dravya-Jīnā* or those beings who are endowed with a Jina's quality, e. g. Śreṇika, (iv) *Bhāva Jīnā* or those who have attained the *Samavasaraṇa*.³ The Jaina literatures of both the sects furnish the names and detailed history relating to 24 Tīrthaṃkaras. From the early references to the name of Ṛṣabhanātha, the doctrine of Arhat, *Nirgrantha* and the *Syādvāda* in the Hindu and Buddhist books, there is nothing seemingly very incredible about the early authenticity of the Jaina incarnations. It is also a curious coincidence that the number 24 resembles exactly the number of 24 Brāhmanic Incarnations of Viṣṇu according to some accounts. In all likelihood, the early Hindu number of 10 *Avatāras* might have been also numerically strengthened under the Jaina or the Buddhist influence in later times. Of the 24 Tīrthaṃkaras, the most favourite ones among the Jainas are the first and the three last ones but temples as well as images of the remaining ones are also met with in many parts of India.

Almost all the Tīrthaṃkaras have been the subjects of many *Carita* books and *Purāṇa* books in Jaina Literature either in an associated account or in a separate account. For instance, we have the *Ādipurāṇa* about the life of Ṛṣabha, *Uttarapurāṇa* about the lives of the other Jainas, Bhavadeva Sūri's *Pārśvanāthacarita*, Sakalakīrti's *Śāntinātha Caritra*, Vijayagaṇi's *Aṣṭa-*

1. लोयस्सुज्जोययरे सुघम्मतित्थकरे जिणे वन्दे ।
अरहन्ते कित्तइसे चउवीसं चैव केवलिणो ॥

Sānāyika-Pāṭha.

2. जयति निराकरोति रागद्वेषादिरूपानरातीनिति जिनः । सं २ सम०
3. नामजिणा जिणनामा ठवणजिणा पुण जिणिदपडिमाओ ।
दव्वजिणा जिणजीवा भावजिणा समवसरणत्था ।

Cf. *Pravacanasāroddhāra*, 42 द्वार.

nemicarita, Kṛṣṇadāsa's *Vimalanātha Purāṇa*, Brahmanemidatta's *Neminātha Purāṇa*.

No body can believe that such a number of books written with the avowed object of giving truth to the believers may have related only unhistorical fictitious beings ! Making reasonable allowance for the glorification and exaggeration which each religion attaches to its heroes, we have reason to place our credence in the historical authenticity of the 24 Tīrthaṅkaras. According to the Jaina notion, Tīrthaṅkaras are superior to gods inasmuch as a Tīrthaṅkara is approaching salvation whereas a God is merely a heavenly being subject to births and deaths. This relative position is made more conspicuous in the Jaina sculptures as we shall see later on, where the main figures of Tīrthaṅkaras are worshipped or served by some surrounding gods, goddesses, and other heavenly beings as only their subordinates.

Origin of Jaina Images.

It is a time-honoured custom of India to instal images for the purposes of private and public worship. Neither the Buddhists nor the Jains disregarded it and in fact, by assimilation completely developed a system of their own with a multitude of images with canonical and mythic details which we utilise today in our iconographical studies. With the Jains, the images no doubt originated from their Tīrthaṅkaras. The governing idea of an image seems to be that it reminds a believer of the condition through which a Tīrthaṅkara passed to attain salvation and that affords him a strong incentive to follow the noble example of the Tīrthaṅkara in life. This applies to all image or relic worship. The influence left behind by the Jinas after their deaths lingered on for sometime. And soon, devotees found it necessary to preserve the glorious memory of their prophets by setting up their statues principally in the sacred places associated with their lives. The literature belonging to them also supplies a clue to this point. Jacobi writes, "Lives of the Jinas were probably not intended for biographical treatises, but served a liturgical purpose, for when the images of the Tīrthaṅkaras are worshipped in the temples they are addressed with hymns, one of which sums up the *Kalyāṇakas* or auspicious moments. It is with these *Kalyāṇakas* that the lives of the Jinas

are chiefly concerned, and this fact seems to prove that the custom of mentioning the *Kalyāṇakas* in the worship of the Tīrthamkaras is a very old one; for otherwise it would be impossible to conceive what could have induced an author to treat so largely of so barren a subject as has been done in the *Kalpa-sūtra*".¹ Besides the images of Tīrthamkaras, the images of other gods and goddesses, though subordinate in type, play not a small part in Jaina Iconography. A closer study of the subject discloses the unmistakable fact how many of the Brāhmanic divinities were silently assimilated into the Jaina Pantheon. Undoubtedly, there was a need for them. Human mind ever seeks ideals realised into forms. Ideas of auspiciousness, prosperity, wealth, kingly splendour or so on found a direct outlet in the sculptor's art—in the images of Gaṇeśa, Śrī, Kubera, Indra. The long-standing traditions and well-established images of these gods in Brāhmanism directly appealed to the Jainas as they might have appealed to the Buddhists. Thus, they unconventionally welcomed them and admitted into their worship many of them as they connected with the tales of their saints.

Jaina Temple-worship

The integral part of the Jaina worship is performed in their temples. In this way, their temple may be said to be their repository of Dharma. In Brāhmanic religion, though temple is visited on occasions and pilgrimages, most injunctions of religion, however, such as the *Trisandhyā* or the 3 prayers, the Gurupūjā, Śiva-Pūjā, Śrāddha, Tarpaṇa, Vrata-Pūjā, the Devī-Pūjās and the *Yajñas* are followed in practice in individual homes. In this respect, the Jaina Religion marks a great contrast to Brāhmanic religion. The Jainas in optional cases keep an image in their houses, do not undergo the special ritualistic formalism in their private worship. The temples are their churches, where besides the daily worship of the images by the religious officiants, religious books are kept, the Āratīs or waving rites are attended largely by men, women and boys with sincere faith and devotion. There are occasions

1. *Jaina Sūtras* (S.B.E.) by Jacobi, Part I. Introduction Lii.

when the images are specially decorated, the *Samavasaraṇa* is arranged, readings from the scriptures are given by Brahma-cāris, Yatis and Sūris. In many other respects, the Jaina temple worship bears a close resemblance to Brāhmanic customs. The images go through the same process of canonical installation, daily worship, ceremonious worship, occasional processions, decorations and *Ārati*. Almost in the same way as that of the Brahmans, the Deities are offered rice, water and *Naivedya*. There are bells, drums, *chowries* and no foreigner, unless he is told, will find any appreciable distinction between a strictly Brāhmanic temple and a Jaina one. In temple worship, the Digambaras and the Śvetāmbaras differ in some important heuristic points. For instance, "The Digambaras bathe the images with abundance of water but Śvetāmbaras use very little. The Digambaras may bathe and worship their images during the night, but the Śvetāmbaras do not even light lamps in their temples, much less do they bathe or worship the images lest in so doing they might thereby kill, or indirectly cause the death of any living thing, for to do so during the night they regard as a great sin. The Digambaras wash their images with *Pañcāmṛta* but the others do not".¹

Classes of Jaina Gods and Goddesses

Classification arose among the Jaina divinities as soon as their number grew enormously, partly to systematise their pantheon and partly to lend facilities to the sacerdotal worship. The deities have been looked at from specific view-points and this has led to various classifications. Some of the gods and goddesses have been worshipped by Śvetāmbaras, which have not been acknowledged by the Digambaras and similarly, some of the Digambara deities are nearly unknown to the Śvetāmbaras. There are variants in certain names in both the sects. In an early text of Jaina Religion called the *Ācāra Dinakara*, we find, goddesses have been divided into three classes—viz. (1) *Prāsāda* Devīs or installed images (2) *Kuladevīs* or Tāntrik Goddesses worshipped according to *mantras* from preceptors. (3) *Sampra-*

1. Burgess. *Ind. Ant.* 1903, p. 459 ff.

dāya Devīs or class-goddesses.¹ The author describes the goddesses as on *dais*, on *field*, installed in a cave or in a palatial temple, either as a symbol as self-created or created by man, sectarian goddesses such as Ambā, Sarasvatī, Tripurā, Tārā etc., Kuladevīs such as Chaṇḍī, Kaṇṭheśvarī, Vyāghrarājī etc. This, indeed, is a more exhaustive classification of gods and goddesses. From this as well as from other references to Jaina books, it is clear that a great many Tāntric goddesses have found a room in the Jaina Pantheon. We come across the names of Goddesses of clearly Tāntrik nature such as Kaṅkāli, Kālī, Māhākālī, Cāmūṇḍā, Jvālāmukhī, Kāmākhyā, Kapālinī, Bhadrakālī, Durgā, Lalitā, Gaurī, Sumaṅgalā, Rohiṇī, Śūlakatā, Tripurā Kurukullā, Candrāvati, Yamaghaṇṭā, Krāntimukhā etc.² In a Mss. of the Jaina collection of Jñāna Mandir in Baroda, I found a passage which gives a further list of Tāntric Goddesses—such as—Gaṇeśvarī, Pretākṣī, Śaṅkhinī, Kālī, Kālarātrī, Vaitālī, Bhūtaḍāmārī, Mahākālī, Virūpākṣī, Caṇḍī, Vārāhī, Kaṅkāli, Bhuvaneśvarī, Yamadūtī, etc. called *Catusṣaṣṭi Yoginīs* or 64 Yoginīs.³ This predominant Tāntrik element in Iconography seems to be represented by the Śvetāmbara sect, who like the Mahāyāna Buddhists, developed by assimilation and invention,

...तत्र देव्यस्त्रिधा— प्रासाददेव्यः संप्रदायदेव्यः कुलदेव्यश्च । प्रासाददेव्यः पीठोपपीठेषु क्षेत्रोपक्षेत्रेषु गुहास्थिता भूमिस्थिताः प्रासादस्थिता लिङ्गरूपा वा स्वयम्भूतरूपा वा मनुष्यनिर्मितरूपा वा । सम्प्रदायदेव्यः अम्बासरस्वती-त्रिपुराताराप्रभृतयो गुरूपदिष्टमन्त्रोपासनीयाः । कुलदेव्यः चण्डी चामुण्डा कण्ठेश्वरी सरीसत्यका (?) सुशयना व्याघ्रराजीप्रभृतयः ।

Pratiṣṭhā-Vidh.

Ācāraśālinakara.

...कङ्काल्यै नमः । कराल्यै नमः । काल्यै नमः । महाकाल्यै नमः । चामुण्डायै नमः । भद्रकाल्यै नमः । दुर्गायै नमः । अम्बिकायै नमः । ललितायै नमः । कुरुकुल्लायै नमः । *Ibid.*

The first name Kaṅkāli opens the clue how a great number of Jaina sculptures were exposed to view from the same named Kaṅkāli Tīlā at Mathura.

पद्मावत्यै नमः । दिव्ययोगी महायोगी सिद्धियोगी गणेश्वरी । प्रेताक्षी शङ्खिनी काली कालरात्री निशाचरी ॥ ओङ्कारी सिद्धवैताली...चतुःपष्टिः समाख्याता योगिन्यो हि वरप्रदाः ॥

a t̃antrik system of their own. The earlier classification divides the gods into 4 classes viz. Jyotiṣī, Vimānavāṣī, Bhavanapati and Vyantara of the Bhavanavāṣī class, there are 10 subdivisions—the Asura-, Nāga-, Vidyut-, Suparṇa-, Agni-, Dvīpa-, Udadhi-, Dikvāta and Ghaṇika-Kumāras. Of the 4th named division, there are 8 kinds—Piśācas, Bhūtas, Rākṣasas, Yakṣas, Kinnarīs, Kimpuruṣas, Mahoragas, and Gandharvas. The 9 planets, the Nakṣatras, the Stars belong to the region of the Jyotiṣkas. The Vaimānika gods are of 2 kinds : those born in the *Kālpas* and those born above the *Kālpas*. The former category of divinities falls into twelve classes, who live in the *Kālpas* after which they are named : Sudharma, Īśāna, Sanat Kumāra, Mahendra, Brahmā, Lāntaka, Śukra (or Mahā Śukra) Sahasāra, Ānata, Prāṇata, Āraṇa and Acyuta.¹ In the *Anuttaravimāna*, there are 5 places, each with a god called Indra to rule over it, viz. Vijaya, Vijayanta, Jayanta, Aparājita and Sarvārtha Siddha.² There is a class of gods called Navavidhāna gods such as, Naisarpa, Pāṇḍuka, Piṅgala, Sarvaratna, Mahāpadma, Kāla, Mahākāla, Mānava, and Śaṃkha. The Viradevas may be enumerated as Mānabhadra, Pūrṇabhadra, Kapila and Piṅgala. Out of this long list of divinities, those who actually appear in iconography seem to be the 9 planets under the category of Jyotiṣi-gods, the Dikpālas or guardians of the *quarters* under the head of a Bhavanavāṣī Yakṣas or attendants of the 'Tīrthanīkaras under the class of *Vyantara-gods*, Īśāna, Brahmā under the class of Vimānavāṣī Gods. Besides these, there are divinities recognised and worshipped by the Jainas, who would not come under any of the above-mentioned categories. For instance, we may mention, the name of the 16 Śrūta or Vidyādevīs, the Aṣṭamātrkās such as Brahmāṇī,³ Maheśvarī etc., the mothers of the

1. *Uttarādhyayana Sūtra* Ch., 36. Keith: *Indian Mythology*, the Mythology of the Jainas.

Cf. classification and description of gods. *Jaina Sūtras* (S.B.E.), pp. 225-9, 381.

2. Mrs. Stevenson: *Heart of Jainism*, p. 270. These last but four names are identical with the gods mentioned in the *Arthaśāstra*. Cf. p. 61. (Mysore Oriental Series).

3. रोहिणी प्रज्ञप्तिर्वज्रशृङ्खला कुलिशाङ्कुशा ।

चक्रेश्वरी नरदत्ता काल्यथासौ महापरा ॥

Tīrthaṅkaras such as Marudevī, Vijayā etc., Kṣetrapāla, the Bhairavas, the Śrī or Lakṣmī Devī. And if we cannot establish the correspondence between the so-called “Kumāras” and the Dikpālas or as they are further called Vāstu-Devas, they may come outside the category of the deities as dealt with before. It is to be noted here that most of these Gods and Goddesses borrowed right from the Brāhmanic Pantheon are regarded by the Jainas as devoted adherents of the Tīrthaṅkaras and thus they consider them to be deities of their system and accordingly perform certain Pūjās in honour of them profusely referred to in their ritualistic literature.

The main characteristics of Jaina Images

The sculpture devoted to religion follows the art tradition of a particular sect. That art-tradition specially in India known for its symbolism, has a mixed growth of ritualism and art forms. The artist was under the religious necessity of carrying out the canonical injunctions in art but his duty was not over there, for he had to make a compromise between symbolism and beauty, the latter element being demanded from him by the same formalism of religion. Hence, we find, in most images of India, a number of mystical symbols now calling for explanation, side by side with the representation of a true art, exquisite in quality and impressive in form. Such an art had a religious mission to serve: an ugly figure could never gratify a devotee's mind and his thirst for the infinite through a visible form. Hence, all native books on art declare unanimously that the form must be excellent:¹ But this decree was fully satisfied when sculptors of genius were close to hand. Contrarily, ugly figures came out

गौरी गान्धारी सर्वास्त्रमहाज्वाला च मानवी ।

वैरोदयच्युता मानसी महामानसिकेति ताः ॥

वाग् ब्राह्मी भारती गौर्गीर्वाणी भाषा सरस्वती ।

श्रुतदेवी वचनं तु व्याहारो भाषितं वचः ॥

Hemacandra's *Abhidhānacintāmaṇi*

(Ed. by Otto Boetlingk, ST. Petersburg)

1. भावरूपानुविद्धाङ्गं कारयेद् बिम्बमर्हतः ।

—*Vāstusāra & Pratiṣṭhāsāra-Saṃgraha*

(MSS. N. 68. Jain collection, Jñāna Mandir, Baroda)

as we some times find, mixed with good images, when the sculptor available happened to be a bad artist. Specific rules are given in *Śilpa* or art manuals for making an image artistically perfect. Commonsense assures us that the authors of these manuals who made much minute rules of art-technique were not mere priests of temples or clerks of religion but were well-versed in the science of sculptural art.¹ We are, however, more concerned here with symbolism and iconography than with art-techniques. How are we to distinguish Jaina images generally from other images of India? As prominence is given to imagery of Tīrthamkaras or pontiffs in Jaina Iconography, we must find the chief characteristic of a Jina figure to settle this point. The distinguishing features of a Jaina figure are its long hanging arms, the *Śrīvatsa* symbol, the mild form, youthful body and nudity.² Other characteristics of such images seem to be the main figure being attended on his right side by a Yakṣa and on his left side by a Yakṣiṇī,³ the presence of the *Aśoka* or the particular tree under which the Tīrthamkaras attained the supreme knowledge, one of the eight *Prātihāryas* which consist of (i) heavenly tree, (ii) a throne-

1. शेषस्थानविकल्पेषु यथाशोभं विकल्पयेत् । पर्यङ्कमपि तावत्तु तिर्यगा-
यामसंस्थितम् ॥ बाहुयुगमान्तरं देशे ह्रासयेच्चतुरङ्गुलम् । प्रकोष्ठा-
त्कूर्परं यावद्द्वचङ्गुलं वर्धयेत्सदा ॥ कायोत्सर्गस्थितस्यैतल्लक्षणं भाषितं
बुधैः । पर्यङ्कस्थपराण्येवम् . . .
उर्ध्वस्थितस्य मानार्द्धमुत्सेवं परिकल्पयेत् ॥ Ibid.

Such passages indicate the author's expert knowledge of the techniques of art.

2. आजानुलम्बबाहुः श्रीवत्साङ्कः प्रशान्तमूर्तिश्च ।
दिग्वासास्तरुणो रूपवांश्च कार्योर्हतां देवः ॥

(Varāhamihira's *Bṛhatsaṃhitā* 58 Adhyāya, 45 Śloka)

Cf. अथ बिम्बं जिनेन्द्रस्य कर्तव्यं लक्षणान्वितम् । ऋज्वायतमुसंस्थानं
तरुणाङ्गदिग्गम्बरम् । श्रीवत्सभूषितोरस्कं जानुप्राप्तकराग्रजम् । निजाङ्गुलं
प्रमाणेन साष्टाङ्गुलशतायतम् । कक्षादिरोमहीनाङ्गं श्मश्रुशेषविवर्जितम् ।
ऊर्ध्वप्रलम्बकं दत्वा समाप्त्यन्तं च धारयेत् ॥

Vasunandī's *Pratiṣṭhā-sāra-saṃgraha* (Jaina Sidd. Library 9 ff).

3. प्रगृहीतसितविमलवरचामराग्रहस्तोभयपाश्वर्यस्थविविधमणि . . . विकृताभ-
रणालङ्कृत-यक्ष-नाग-मिथुनाः ।

Akalanādeva's *Tattvārtha-Rājavārttika*

seat, (iii) *Trilinear* umbrella and a lion throne, (iv) *Aura* of a beautiful radiance, (v) Drum (*Divya-dhvani*), (vi) showers of celestial blossoms, (vii) 2 chowries, (viii) Heavenly music.¹ All these symbols are seen in a complete image of a Tirthaṅkara. The Yakṣa and Yakṣiṇī or Śāśana devatās (Lit. 'governing deities') are to be noticed in the lowest corner of the whole statue. When they appear in individual sculpture, the keynote to recognise is the presence of a small Jina figure either at their head or at the top of the statue. Each Tirthaṅkara is recognisable by a cognizance or *cihna* usually placed below his image. Besides these, certain symbolic ornaments mark out a Jaina representation distinctly from others. These are (i) *Svastika* (ii) mirror, (iii) urn, (iv) cane-seat shaped like an hour-glass (v) & (vi) 2 small fish, (vii) flower garland, (viii) book. To an untrained eye, the image of a seated Tirthaṅkara may be easily mistaken for that of the Buddha. The symbolic marks as stated above may safe-guard one from such mishmash or misinterpretation. Among the Jinas, Rṣabha, Nemi and Mahāvīra agree in the fact that they attain release when seated on the lotus-throne, while other Tirthaṅkaras pass away in the *Kāyotsarga* posture (that of a man standing with his arms hanging stiff with the body).

Centres of Jaina pilgrimage

Tirthas or Holy shrines sprang up on the sites associated with the lives of the great Jaina Prophets. In fact, the Tirthaṅkaras made their *Tirthas*. The phenomenal incidents in Jaina Litt. are known as (a) *Garbha* or conception, (b) *Janma* or Birth, (c) *Tapas* or acc. to others *Pariniṣkramaṇa*, (d) *Jñāna* or Enlighten-

1. दिव्यतरुः सुरपुष्पसुवृष्टिर्दुन्दुभिरासनयोजनघोषौ ।

आतपवारणचामरयुग्मे यस्य विभाति च मण्डलतेजः ॥

Jaina-sāntipāṭha.

Cf. अशोकवृक्षः सुरपुष्पवृष्टिर्दिव्यध्वनिश्चामरमासनञ्च ।

भामण्डलं दुन्दुभिरातपत्रं सत्प्रातिहार्याणि जिनेश्वराणाम् ॥

A verse quoted in D.R. Bhandarkar's *Jaina Iconography*.

(Ind. Ant. 1911).

The Heavenly *Dundubhis* consist of 5 musical instruments.

See Appendix.

ment, (c) Nirvāṇa or Death or collectively Five-*Kalyāṇas*. Besides these, free choice was given to build Jaina temples in sacred places, on the sea-side or at any fine place or locality.¹ As a consequence, we actually find Jaina temples under a Jaina community scattered over all parts of India. Vimala sheh Tejapala and Vastupala on Mt. Abu in Rajputana and temples on the Mt. called Parasnath in S. Bihar are noteworthy in Jaina architecture. The caves in the rock, on which the fort of Gwalior is built, contain many interesting Jaina sculptures. Other sites of temples and sacred places of the Jains are:—Mathura, Satrunjaya Hill in the Palitana State, Girnar in the Junagarh State in Kathiawar, the Indra and Jagannatha Sabhā caves, Ellora, Khajuraho in C. I., Deogarh, Gadag, Lakkundi in Dharwar, Śravaṇa Belgola. At Śravaṇa Belagola, there is a gigantic statue of Gomatesvar. Other Jaina cossii are found in Karkala and Venur in South Kanara.

Nearly all the Tīrthamkaras obtained consecration and perfect knowledge at their native places, though Ṛṣabha is said to have been a Kevalin i.e., one possessed of the highest knowledge, at Parimatāla, Neminātha at Gīrnār, and Mahāvīra (the last) on the Ṛjupālikā river. Twenty of them attained final release on Sammetasikhara or Mt. Pārśvanātha but Neminātha enjoyed this bliss of Gīrnār, Vāsupūjya at Campāpurī in East Bihar, Mahāvīra at Pāvāpurī and Ṛṣabha himself at Aṣṭāpada, which is identified with the famous Śatruṅjaya in Guzerat.² The wide distribution of Jaina images and temples in India may be gathered from a chapter of a Jaina book called *Tīrthakalpa*, some of which, I enumerate here.

Eighty-four images of the Jains are known to have been installed in different places of Jainism. We cite here some of the *Tīrthas* with the recorded installations of deities. In Śatruṅ-

1. जन्म-निष्क्रमणस्थानज्ञाननिर्वाणभूमिषु ।

अन्येषु पुण्यदेशेषु नदीकूले नगेषु च ॥

ग्रामादिसन्निवेशेषु समुद्रपुलिनेषु च ।

अन्येषु वा मनोज्ञेषु कारयेज्जितमन्दिरम् ॥

Mss. (Jaina S. Library, Arrah)

Bhūmibhāga, Pratiṣṭhā-Sāra-Saṃgraha.

2. "Jaina Mythology," *Indian Mythology*—A. B. Keith.

jaya, Ādinātha image was installed by Virasvāmī. In Sudhū-kuṇḍa, there was the image of Śāntinātha. In Ujjain, the figure of Neminātha was set up. In Kāñcana-valānaka, Ariṣṭanemi image was set up. Similarly, we find mention of installations thus: In Pāpāmata, Nemīvara. In Sopāraka, Ṛṣabhadeva. In Nagara-mahāsthāna, Nandivardhana (Yugādideva). In the Deccan, Gomāṭadeva and Śrī Bāhubali. In North India, in the country of Kāliṅga, Gomāṭa Śrī Ṛṣabhadeva. In Khangāra an image of Ādinātha worshipped by Ugrasena. In the Uddaṇḍa-vihāra of Mahānagara, the figure of Ādinātha. In Takṣaśilā, *Dharma-cakra* made by Bāhubali. Tāraṇa and Aṅga-dhikā, Ajitanath. In Chanderi vasti, Sambhavadeva. In Segamatigrāma, Abhinandanadeva from whose feet the river Nārada takes its rise. In Kauśāmbī, Padmaprabha. In Mathura, the stupa of Supārśva built by Mahālakṣmī. In Daśapura (Mandasor), Śāntādevī. In Prabhāsa the image of Jvālāmālīnī. In Nasik, Candrāvātī and in Vārānaśī, Candraprabha. In Koyādvāra, figure of Suvidhinātha. In Prayāga, Śitalanātha. In Vindhya and Malayagiri image of Śreyāṃśanātha. In Campā, Vāsupūjya. In Kāmpil, Vimalanātha. In Dvārakā, on the sea, Anantanātha. In Ratnavāhapur, near Ayodhyā, Dharmānātha. In Kiṣkindhā in Laṅkā, on the Trikūṭa Hill, Śāntinātha. In Prayāga, Kunthanātha and Aranātha. On the *Śrī-parvata*, Mallinātha. In *Bhṛgupattana*, Munisuvrat. Again, in Pratiṣṭhāna, Ayodhyā, Vindhyaśāla, Mānikyadaṇḍaka, Munisuvrata. In Sauryyapura, Pāṭaliputra, Mathurā, Dvārakā, Simhapura, Stambha-tīrtha, Neminātha. In Ajāgrha, Pārśvanātha. In *Ahichhatra*, Kunthanātha. In Nāgaloka, Kukkuṭeśvara, on the Mahendra Hill, Pārśvanātha hooded by thousand cobras. On the Śrī Hill, Śrīmālapattana, Kuṇṭagrāma, Campā, on the Vaibhāra hill, in Kailāśa, image of Mahāvīra. In Aṣṭapada, twentyfour Tīrthanīkaras, on the Sammeta Śikhara, figures of twenty Jinas.¹

1. *Tīrtha-kalpa*--Jinaprabha, 45th kalpa (quoted in the *Abhidhānavā-jendra*: the *Tīrthakalpa* Ms. from Śivapurī has *kalpas* describing mainly the different places, such as *Campā-kalpa*, *Vārānaśī-kalpa*, but does not aggregate the number 45. A modern book named *Tīrthavārtā Darśaka* (by B. Gaivilal) divides Tīrthas chiefly into *Siddha-kṣetra*, *Śrīkṣetra*, *Pañca-kalyāṇaka-kṣetra* and *Atiśaya kṣetra* groups.

Age of Image worship

Orthodox Jainas seem to give very great antiquity to their religion,¹ but actual historical records do not go very far back beyond the age of Mahāvīra or utmost the age of Pārśva-nātha. Their early pontiffs may not be totally unhistorical beings; in fact, they lived, had a prominent career and left much of the greatness in early Jaina Literature but so far as tangible archaeological documents are concerned, their lives only supply an unbroken chain of which the last two or three Tīrthan̄karas came into the historical period. The age of the whole body of the Jaina Litt. in the present form does not recede much further than the time of Mahāvīra, of the 6th century B.C. When did image-worship come into Jainism is rather difficult to say precisely but not impossible to determine in broad lines. Should we believe in recorded tradition of an inscription, we get an actual evidence to prove that images existed among the Jainas as early as the time of the Śīśunāga or the Nanda kings i.e., some years after the birth of Mahāvīra. Mention is made in the Hāthigumphā Inscription of King Khāravela of the recovery and reinstallation of an image of Śrī Rṣabha-Deva removed from the country about 300 years previously.² It may not be quite discreditable for subsequent to the death of Pārśva, his statues evidently began to be made and adored. Otherwise, how was it possible to preserve the tradition of his association with Dharaṇendra and Snakes except in art. By the time, Pārśva, and Mahāvīra flourished, Brāhmanic art was in full swing and had a much earlier history of Iconolatry. In all likelihood, this was immediately taken up by the new founders and adherents of Jainism, who necessitated the aid of image-worship in their ritualistic phase of religion. Kautīlya, the author of *Arthaśāstra* mentions the image of Jaina Gods viz., Jayanta, Vaijayanta, Aparājita etc., the existence would naturally go

1. अरिष्टनेमिः स्वस्ति नः (यजुर्वेदे वैश्वदेवऋची); रक्षारिष्टनेमि स्वाहा (बृहदारण्यके); ऋषभ एव भगवान्ब्रह्मा (आरण्यके); स नेमिराजा (यजुः सं० 9,25) etc. are Vedic references.

2. Hāthigumphā Inscription, Vol. III., Pt. IV. pp. 461-467 from the Journal of the Bihar Orissa Society, I. 12. The Khandagiri and Udayagiri caves are full of Jaina Images of very early date.

to the 4th century B.C. Image is referred to in a passage in the *Antagaḍa Dasāo* thus, "there dwelt in those days . . . a gentleman named Nage in the city of Bhaddila pure, rich . . . This gentleman Nage had a wife named Sulasā. Of the lady Sulasā it was prophesied in her childhood by a soothsayer that she should bear dead babes. Now Sulasā was from childhood a worshipper of the God *Harinegameṣi*. She caused to be made an image of *Harinegameṣi* and every morning she bathed . . ."¹ Other references to images in Jaina Literature are : worship of prophets as gods by Jainas and Buddhas,² each Tīrthanikara has his Vimāna,³ temples and statues created to their prophets by Buddhists and Jainas.⁴ Concrete archaeological finds have been discovered at Mathura, which prove beyond all doubts that temples of images were made as early as 600 B.C. We have images of *Aryāvati*, dated in the 42nd year of the Satrap *Soḍāsa*,⁵ and "Āyāgapata" with an inscription of which the character is in form anterior to the alphabet used by the Kushan Kings and may be considerably earlier than the Christian era.⁶ The Mathura inscriptions dealt with by Dr. Fuhrer show that there are dedications and offerings of a very ancient date made to *Rṣabhanātha*. Lastly, we may mention the stūpas erected in honour of the 7th Jina *Supārvanātha*, built about the 7th century B.C. Let me quote the late Mr. V.A. Smith, the most scrupulous historian on the point : "Assuming the ordinarily received date B.C. 527 for the death of *Mahāvīra* to be correct, the attainment of perfection by that saint may be placed about B.C. 550. The restoration of the stūpa may be dated about 1300 years later or A.D. 750. Its original erection in brick in the time of *Pār-*

1. The *Antagaḍa-Dasāo* (Oriental Tran. Fund), p. 67. Further references to images—(a) "There he had a temple of the Jina made and image of the holy Lord *Śānti* set up in it"—*Kathākośa*, Royal Asiatic Society's publication p. 210. (b) "Then the prince saw that *Caitya*, and an image of the eminent *Rṣabha*". Ibid, p. 100. (c) "On the top of this mountain, there is . . . an image of the lord *Nemi* made out of a sapphire, Ibid p. 75.
2. Vide *Jaina Sūtras* (S.B.E.) 22.xxi.
3. Ibid. pp. 190, 218, 195. 276.
4. 2. xxi.
5. Pl. xiv. The *Jaina Stūpa* and other antiquities by V.A. Smith.
6. Ibid, Pl. xii.

śvanātha, the predecessor of Mahāvīra would fall at a date not later than B.C. 600. Considering the significance of the phrase in the inscription “built by the Gods” as indicating that the building at about the beginning of the Christian era was believed to date from a period of mythical antiquity, the date B.C. 600 for its first erection is not too early. Probably therefore, this stūpa of which Dr. Führer exposed the foundations, is the oldest known building in India”.¹

CHAPTER I

THE TĪRTHAṂKARAS

The traditional number the Jainas give for their Tīrthamkaras is 24. The historicity of all these 24 Tīrthamkaras cannot be proved for many reasons. First of all, the number is not an original one, it is canonically the same as given by the Buddhists and the Hindus for their respective incarnations. Either we must believe that the Hindu number is older copied by the Jainas and Buddhists for the sake of form or the number is purely conjectural and stereotyped which the three religions adopted in order to keep some identity. The second objection to accrediting the number is the mythically high age, which the Jainas attribute to their Tīrthamkaras. The period assigned, if we believe it, would cover many milleniums and exceed all anterior limits of the Vedic age in India. Nor can we prove the authenticity of all the early Tīrthamkaras from literary records of second millenium B. C., which do not belong to the Jainas. Some Jaina scholars quote from the Vedas some identical names of the Jinās, which to Vedic scholar would positively prove none but those of Vedic Ṛṣis. Under the circumstances, it would be a scientific error to suppose that the 24 Tīrthamkaras lived and preached as the Jainas religiously believe and as their books written in the Buddhistic age record. It would be far more correct to say if we all have to put some belief in all the 24, that some of them had flourished side by side and others flourished in succession to one another. The first Tīrthamkara Ṛṣabhanātha about whom recorded traditions are so varied and old images (say of the Kushān age) are so many that one finds it rather difficult to disavow his historical existence. The intervening ages of the Jainas are, of course, appalling and cannot be accepted as true.

Whether real or fictitious, one fact is certain that these Tīrthamkaras represent truly Jaina elements and their origin is not due to any extraneous influences. In this connection, it is to

be noted that while Buddhism formally admitting a number of Buddhas makes singularly prominent the Buddha or Gautama Buddha, the Jainas on the contrary render many of their Tirthamākaras appear in the forefront. A modern temple of the Jainas would show a gallery of images of many of their Tirthamākaras to whom equal respect is offered in their daily worship.

In the Jaina pantheon, the Tirthamākaras have been given the highest position. Even the gods and goddesses many of whom are borrowed beings from Hinduism come in subordinate order and have been regarded as ministering hands to the Jinas. In Hemacandra's, *Abhidhāna-Cintāmaṇi*, the divinities have been classified under two classes:—The Devādideva or the higher gods and the Devas or ordinary gods. To the former class, he has assigned the Tirthamākaras and the subordinate deities, who are almost purely of Jaina origin. In the minor class, we find other gods, who share their existence equally with the Hindu pantheon. In Iconography, also, this idea of the relative superiority of the Jainas has manifested itself. In the earliest sculptures of Jainism, the Tirthamākaras prominently occupy about the whole relief of the stone.

Jainism is a living religion in India and the temples of the Jainas preserving the old tradition of image-worship to a considerable extent should give us many materials for Iconography. The images in a Jaina temple are arranged in order of precedence. There is one *Mūla-nāyaka*, he may be either Ṛṣabhānātha, Supārśvanātha, Pārśvanātha or Mahāvīra surrounded by other Jinas, who hold a less dignified position according as the temple-cult is associated with him. This predominance of a particular Jina is due to the situation of the temple in a place sanctified by him. For instance, in the temple at Sārnāth believed by the Jainas to be the Birth-place of Śreyāṇānātha, we find his image in the position of a mūlanāyaka. Other deities such as the Yakṣa, Śāsana-devatā, Lakṣmī, Gaṇeśa play the part as subordinates to the Jinas and are found in their relative positions in a temple. Thus, we see the Tirthamākaras are the highest divinities in Jainism and they are believed to be absolutely free from desires (Rāgas) while the other gods and goddesses possess desires and have their heavens of enjoyment. Here, the Jaina ideal of asceticism asserts itself and their stand-point

in this respect is brought to bear upon their Iconography. The Jainas represent a high order of asceticism and other gods, according to the Jaina belief, cannot approach that order. In actual images, the Jinas are shewn as ascetics draped, sometimes naked in two Yogic postures of *Padmāsana* or *Kāyotsarga*. In general appearance, the image of Tīrthaṅkara resembles that of *Dakṣiṇā-mūrti* of Śiva. This resemblance is significant and it may be possible to infer that the Jaina imagery might have been borrowed from Śiva's asceticism. There is also some resemblance between a Jina image and a Buddha image and a layman is very apt to mistake one for the other. What are the differences between the two, common to all idols? Jaina images of Tīrthaṅkaras, whether new or old, must have a *Śrīvatsa* symbol on the chest of the figures, must have a trilinear umbrella above the figure and except the early Mathura statues, have a *Lāñchana* or symbol which not only distinguishes them from other images but differentiates them from each other. The fact that the Jaina images of the Kushān period from Muttra do not bear the *Lāñchana*s prove that in the earliest stage of Jaina Iconography, there had not been a practice of marking out a Jina figure with a distinctive symbol. Next, probably a confusion arose to distinguish a Jina figure from another having a stereotyped appearance. Thus images of the Gupta and subsequent periods have invariably a *Lāñchana* and cannot be misapprehended. Although the Tīrthaṅkara images of the Kushāna age bear no *Lāñchana*s, in cases of the Pārśva image, the Kushāna artists have given a snake canopy behind the head of the figure and we are enabled to identify the Jina without any difficulty.¹

In other cases, we are almost left in the dark as to the identification of the Jina represented unless inscriptions come to enlighten us with the actual names of the Jina.² Of course, such inscriptions are only too limited in number. Thus, it may be repeated that the earliest Jina figures had no distinguishing *Lāñchana*s. This conclusion does not probably imply that *Lāñchana*s were not known to the Jainas and to the Jaina artists.

1. Fig 2. plate OXC. V.A. Smith's "The Jaina Stupa and other antiquities of Mathura.
2. Image of Sambhavanātha the year 48, Epi. Ind. Vol. X. Plate III, P. 112.

In fact, we find a large number of these distinctive symbols, to wit, a bull, ram, deer, Krauñca bird, elephant, dolphin, Śyena bird, conch, lion, lotus, rhinoceros, buffalo, represented on rail-bars and coping stones discovered in Kankālī Tīlā of Mathura.¹ The Kalpasūtra, a very early text of the Jaina canon (date 300 B.C.) gives a list of all the 24 Lāñchanas for the 24 Jinas, monumental evidences fail to show their early association with their master in sculptural art. In no sculpture of the Kushan age from Mathura the Tīrthamkara figure is seen attended by either a Yakṣa or a Yakṣiṇī. Curiously, however one example of a Yakṣiṇī named Ambikā is to be noticed in a sculpture on the reverse of the Jina statue of the year 9 from Mathura.² From the Gupta period onwards, we find the Jaina sculptors have regularly appended the Yakṣa and Yakṣiṇī figures to the sculptures of the Tīrthamkaras.³ Thus, it may be concluded that the Lāñchanas as well as the Yakṣa figures might have remained as isolated and in a germinal state and their actual association with the Jaina images did not take place in the Kushan age of Jaina art.

Another feature of the Jina icon is the presence of Gaṇadharas just to the right and left of the main figure. Jaina texts specially of iconography mention them as attendants of a Tīrthamkara.⁴ Such figures are represented as holding some *Chowris*, one of them might be shown with its hands clasped in adoration. Though Yakṣa figures are absent from the early Jina images of Mathura, Gaṇadhara figures are prominent by their presence in many of these images.⁵

A further feature of the Mathura Sculpture is that most of the Jina figures are shown completely naked. No conclusion,

1. Ibid, Plate LXXV, Figs 1, 3, 5. Plate LXXIV, Figs 2, 3, 4, 5. Plate LXXI, Figs. 2, 7. Plate LXXX, Fig. 3. Plate LXXXI, Fig. 1.
2. Jaina Fig. the year 9, back, Pl. 1. Ep. In. Vol. X, p. 109.
3. A pair of conches, deer or lion indicate nothing of this image with conches below the seat.
4. Ancient image of Rṣabhanātha from Kañkāli Tīlā, V.A. Smith's "Mathura stupa" plate XC VIII wrongly identified for Neminātha. The Śāsana-devatā seen in this case is not Cakreśvarī with discs but Ambikā with a child in her lap.
5. New Brāhmī inscriptions of the Scythian period by R.D. Banerji. Epi. Ind. Vol. X. Plate 1, p. 109.

however, can be drawn from the images of the Scythian or Pre-Scythian period as to their origin either of the Digambara or Śvetāmbara sect. The Śvetāmbaras, on no ground, would allow their figures to be represented as such. The Mathura Jaina figures can neither be claimed by the Digambaras because we find the attendant Gaṇadharas both male and female in the sculptures are fully draped and decorated with ornaments, a custom which stands in opposition to their doctrine as they never permit any nun an admission into the ascetic order. Therefore, it can safely be concluded that the sectarian distinction relating to nudity or drapery did not, atleast in sculptures, originate as early as the Kushan period.

The Gupta period showed a marked development in the iconographic characteristics of a Jina figure. Not only do we see in such images the particular *Lāñchanas* incorporated but miniature figures of a Yakṣa and Śāsana devatā invariably included.¹ Other marks such as a trilinear umbrella, a drum-player surmounting it, a pair of elephants on two sides of the umbrella and a Dharmacakra symbol attended by a pair of either bulls or deer form parts of a Jina sculpture.

All these Iconographic marks are prescribed for a Jina image in Jaina books on *Pratiṣṭhā*² (or installation of images) written about the late Gupta period. Of these marks, the Dharma-cakra symbol seems to be positively of early growth. We find even in the Kushan Jina images the simple representation of a Dharma-cakra symbol. The addition of a pair of bulls or deer begins with figure of the Gupta period (Epi. ind. Vol. II, p. 210. Sculpture from Kosam) on both sides of the "Wheel of the Law". The bulls may have some mythological connexion with Rṣabhanātha, whose symbol is a bull and who first turned the "Wheel of the Law" or in other words, founded the Jaina religion. A pair of antelopes facing the Dharmacakra, a device

1. "This image of a Jina, richly endowed with the embellishments of) the expanded hoods of a snake and an attendant female divinity, having the name Pārśva"—Fleet, Gupta Inscriptions no. 61. Pl. XXXVIII, p. 258 ff. Cf. Jaina Cave at Badami. *Arch: Surv. W. Ind.* Vol. I, p. 25.
2. Vasunandī is the author of *Pratiṣṭhāsāra*. He flourished in 536, see Bhandarkar's *Report* published by the Jaina Svatantra Bhāṇḍāra, Pāvāpurī.

of later growth, must have been borrowed from the Buddhist Iconography. Some of these symbols viz. Dharma-cakra, Chowris, lion-seat, 3 umbrellas, an aureola, an Aśoka tree have been enumerated among the 21 Aṭīṣayas or supernatural qualities of a Jina by Hemacandra in his *Abhidhānacintāmaṇi*. The Jina sculptures of the Gupta and the later ages are found to be always marked with these well-known symbols.

The Jaina religion places some of the Hindu deities in a subordinate category (under Devas and not Devādhīdevas) and makes them waiting upon the Tīrthanīkaras. This fact is strikingly borne out by some of the Hindu sculptures of the Gupta period. For instance, in the illustration of the so-called image of "Rṣabha," Mathura series, Kaṅkāli Tīlā, we can recognise in the two figures immediately to the right and left of the main figure, Balarāma with a snake-canopy and a plough and Vāsudeva with his usual attributes of conch, club (flute?), Vanamālā and disc. As the Jina represented is undoubtedly Neminātha known from his Yakṣa Gomedha and Śāsanadevatā Ambikā, this relation of Kṣṛṇa and Balarāma, the Jina's cousins, is ingeniously brought into relief by the sculptor. The sculpturing of the pedestal of the Jina images underwent some changes in the Gupta period. In many instances, the pedestal of the Kushan age shews a large group of male and female devotees surrounding the Dharma-cakra surmounting a pilaster. The pedestals in the Gupta age as mentioned before, portray a pair of deer and the figures of the planets in a lower row.

When we come to treat of the race and families of the Jinas we find that history and mythology cannot be co-ordinated. The Jaina books inform us that twenty-two Tīrthanīkaras belonged to the Ikṣvāku race and the two, namely, Munisuvrata and Nemi belonged to the Harivamśa family. From the stereotyped character of the birth, renunciation and salvation of the Jainas, we are led to believe that their lives had been cast into the same mould. They shewed no novelty or variety in their character. The 24 Tīrthanīkaras, as if, led a monotonous course of existence on earth. Although, however, their lives are outwardly similar, there are in them a great many points of difference which the Jaina mythology brings home to us. The names of the Jinas (explained by the commentators), their mothers'

16 dreams, *Lāñcanas*, Yakṣas shew a widely varied character. It is, indeed, so difficult to separate truth from mythology in the critical treatment of their lives as they are presented in the *Jaina Purāṇas*. Some observations may safely be made regarding the genetic development of the mythological matter. The origin of the names is purely an accidental matter and there is hardly any room for believing in Hemacandra's much-laboured interpretation of the Jina names sometimes with reference to grammar, sometimes to a myth associated with their lives. For instance, he would explain the name Nemi as derived from the circumference (नेमि) of the Dharmacakra, the name Pārśva as derived from the fact that "he touches (Sprśati) all ideas by knowledge" or from the circumstance that his mother in her pregnancy, while lying, saw a black serpent crawling about. Hemacandra by similar method traces the origin of the name Rṣabha of the first Jina from the myth that his mother before his birth saw in her 14 dreams a bull as the very first.

The dreams of the Jina's mothers and the way in which a Jina is born descending from heaven bear a distant echo of Buddha's mother Māyā's dream and her conception. All the mythological stories related in the *Jaina Purāṇas* seem to have been engrafted into the life of a Jina. For instance, the 14th Tirthaṅkara Mallinātha was made a woman by the Śvetāmbaras. They tell a story in support of his female incarnation. It is related in Hemacandra's *Mallinātha Carita*, chap. 6. that Mallinātha in his previous birth while practising penances with other ascetics concealed some extra penances from them. As a result of this, he was born as a woman. The Digambaras, however, lay no credence to all this fanciful story of the Śvetāmbaras, probably fabricated in order to show that women had equal rights with men to asceticism and salvation. From the enormous mass of mythological matter, we may draw out one or two facts which should claim our serious attention. The *Lāñchanas* of some of the Jinās look like the totems of the families to which they belonged. For instance, the Ikṣvāku family of Ayodhyā used bull as a vehicle.¹ Hence, Rṣabhanātha descending from the same famous royal family made a bull as his totem or *Lāñchana*.

1. This point is elaborated in a Hindi article by Rai Krishna Das, Secretary, Nāgarī Pracārīnī Sabhā, Benares.

Similarly, Munisuvrata's and Neminātha's respective symbols of tortoise and conch speak of their birth from the Hari family, whose connection with these Vaiṣṇavite symbols are well-known.

JINAS IN ĀYĀGAPAṬAS

The Kaṅkāli Tīlā of Mathura yielded among other sculptures some Āyāgapāṭas of very early age. In 3 of them, we notice the Tīrthaṃkara figure seated with hands laid in the lap. A feature of these representations is the inclusion of some of the Jaina Aṣṭamaṅgala symbols such as a pair of fish, a Svastika etc. in a serial row around the main figure. A head-dress and trace of a parasol are visible in the case of one Āyāgapāṭa (pl. VII. Smith's *Mathura*).

There is hardly any mark or *Lāñchana* by which we can recognise the particular Jinas figured in these tablets of homage. One tablet, however, shows the figure of a Jina, which by its mark of snake-canopy we can identify as that of Pārśvanātha. The representations of Jinas in these Āyāgapāṭas of pre-Kushan age as may be proved from the script of the inscriptions on them appear to be the earliest in the stages of Jaina iconography. Thus, we can infer that in the first stage of iconic development Jinas had no *Lāñchanas* or distinctive marks, the Pārśva figure had the invariable symbol of snake canopy and some of the Aṣṭamaṅgalikas had been very primitive in their growth.

The figures in this tablet of homage (VII, IX, X) as they belong to an age anterior to Kushan rule, are devoid of any mark of any classical influence and are purely of Indian origin. The conventional type of a Jina figure must have been derived from an Indian Yogī seated erect in meditation. The general appearance of Jina figures, their face, body is the same and with the exception of their distinctive marks of *Lāñchanas* they would be just regarded as representing only one Tīrthaṃkara.

VARIETIES OF JINAS OF THE KUSHAN SCHOOL

The Tīrthaṃkara images of the Kushan age may be divided

into 3 varieties viz: first, in which the Jina figures form a part of a sculptured panel; second, in which the figures are represented as images for worship; third, figures in the middle of the Āyāga-paṭas. The Jinas in panels in one case are seated in a row in meditation posture on both sides of a stupa, (Pl; XVII, fig. 2) and another, Neminātha preaching to royalty (2). In the former, the third Jina is endowed with snake hood of Pārśvanātha, others possessing no distinctive marks. The "imagetypes" of Jinas of this age have some noticeable peculiarities, such as, seated figures have no attendants on sides but have a devotional scene on the pedestal; standing figures are nude and are attended by 2 Gaṇadharas.

JINA QUADRUPLÉ

In place of the Brāhmanic *Trimūrti*, there is the Jaina Quadruple, popularly known as "Caumukhī". It has the further name of *Sarvaśobhadra-Pratimā* i.e. auspicious from all sides. It is a broad obelisk representing the figure of a Tīrthaṃkara on each of the four sides. There seems to be no regularity as to the particular Jinas to be sculptured there. But the most important of them have, as a rule, been selected for representation in a *Caumukhī*. The symbols and descriptions of the Jinas in such a group are those that we shall discuss next in connection with them separately.

Ādinātha or Rṣabhanātha

The Jaina Purāṇas and ritualistic texts do not yield much in the way of describing specially the images of the Tīrthaṃkaras. The same may be said of the Jaina *Śilpa Śāstras*, which seem to be very laconic in this respect. On the contrary, all this body of literature, when traced, is very informative with regard to the iconography of the attendant figures of the Jainas as well as the other divinities.

From the categorical list of the *Lāñchanas* or emblems of the Jinas given in the *Pravacanasāroddhāra*¹ we are informed

वसहगयतुरयवानरकुंचो कमलं च सत्थियो चंदो ।
मयरसिखिचच्छगण्डयमहिसवराहो य सेणो य ।

that the first Tīrthamkara's cognizance is a *Bull*. Over and above this symbol, we get a clue that he has also the symbol of *Dharma-Cakra*.¹ All the patriarchs have certain special trees under which they received the *Kevala Jñāna* or Perfect Knowledge. The tree connected with the first Jina is *Nyagrodha* or the Indian Banyan tree. Other iconographic marks of the Jina are his *Yakṣa* named Gomukha (lit. Bull-Faced) and Yakṣiṇī Cakreśvarī (Goddess of wheels) or Apraticakrā. The texts give two worshippers on either side of Ṛṣabhadeva viz. Bharata and Bāhubali.²

The images of Ādinātha, so far discovered in India and preserved in Museums and temples, essentially satisfy the above conditions. The illustration of the saint we have reproduced in Pl. II, shows the effigy of a bull in the middle of the pedestal. At the left end of it, may be seen the figure of Yakṣiṇī Cakreśvarī, who holds a discus and rides the Gurudā. Standing types of the same Jina statues may also be seen. In these, nudity is very prominent and there is no lion or the lion-seat.³

In the Jain history of the Patriarchs, Ṛṣabhanātha or Vṛṣabhanātha is regarded as the founder of the religion. Details of his history are preserved in the *Ādipurāṇa* of the Digambaras, *Kalpasūtra* and Hemachandra's *Triṣaṣṭhi-Śalākāpuruṣacaritra* of the

वज्रं हरिणो ह्यगलो नदावत्तो य कलसकुम्भो य ।

नीलुप्पलसंखफनीसीहो अ जिणाण चिण्हाइ ॥

प्रवचनसारोद्धार 16 द्वार

1. तक्षशिलायां बाहुबलिना कारिते भगवत ऋषभदेवस्य धर्मप्रकाशके चक्रे च आवः ।

2. पार्श्वयोर्भरतबाहुबलिभ्यामुपसेवितः ।

राघोभ्या (?) मित्रपाथोधिर्बभासे वृषभध्वजः ॥

Triṣaṣṭhīśalākā, Ādiśvara, 1st Parva, 3rd Ch. 58 verse.

I saw in an old picture collection preserved in the Asiatic Society of Bengal Mss. Collection No. 1544, the representation of Ṛṣabhanātha attended by Bharatacakrī, his son.

3. For examples see the figure of Ṛṣabhanātha half way up on the Vaibhār hill of Rājgir. It has a mark of a lotus with two bulls on either side. For other fig. vide and cf. Cunningham *Arch. S. R.* Vol XI., p. 12. Ibid., Vol. X p. 17. Ibid, Vol. IX., p. 58. *Mathura Museum Catalogue*, p. 67. fig. B. 4., p. 71, fig. B 21, p. 81, fig. B 76, Deogarh Fort, 2228 list... (3) Ibid, No. 2223.

Śvetāmbaras. Curiously, the Brāhmanic Purāṇas like the *Bhāgavata Agni* and *Varāha* mention him as an incarnation of Viṣṇu although by his symbolism of a bull and his place of *Mokṣa* as Kailāsa, one is tempted to connect him with Śiva in these respects. Whatever may be the real or supposed relation between these three gods, that he is prominently a Jaina *Prophet* and his image has little or no connection with any Brāhmanic image may be taken as a proven fact.

The explanation of his bull symbol is clear from the origin of his name. His mother like the mothers of all the Tīrthāṅkaras saw certain dreams and the first dream was about a bull. Hence, the name of the Jina as Vṛṣabhanātha or Rṣabhanātha and the symbol of bull as invariably connected with his representation.¹ The symbol of his Yakṣa Gomukha having a bull's face has a definite connection with the same origin. Cakreśvarī, the Yakṣiṇī of the Jina looks like the Vaiṣṇavī, the wife of Brāhmanic Viṣṇu. Thus, the originator of the sculpture tried to show the superiority and triumph of Ādinātha over Śiva, and Viṣṇu, the two greatest gods of the Brāhmaṇas.

Ajitanātha Saptaparna

The Jaina original books give him the symbol of elephant (Gaja) and his other symbol, namely his special tree (kevala-

ऊर्वोवृषभलाञ्छनमभूद् भगवतो जनन्या च चतुर्दशानां स्वप्नानामादावृषभो
दृष्टस्तेन ऋषभः ।

Hemacandra: *Abhidhāna-Cintāmaṇi*

"All mothers of Tīrthāṅkaras see, first of all, this elephant in their dreams excepting only the mother of Rṣabhadeva, who saw a bull first, hence the child's name. Mrs. Stevenson's *Heart of Jainism*, p. 22.

The 14 Dreams are:—

गजो वृषो हरिः साभिषेकश्रीः स्रक्शशी रविः ।

महाध्वजः पूर्णकुम्भः पद्मसरः सरित्पतिः ॥

विमानं रत्नपुञ्जश्च विधुरग्निरिति क्रमात् ।

ददर्श स्वामिनी स्वप्नान्मुखे प्रविशतस्तदा ॥

Triṣaṣṭi-Sālākā, Parva 10, Sarga II-19-21.

Uttarapurāṇa, Parva 48.

vṛkṣa) 'tree' both being connected with his images. Further, two other iconographic points by which Ajitanātha's statues may be differentiated from those of others are the figures of his particular Yakṣa called Mahāyakṣa and his Yakṣiṇī named Ajitabālā. Mention of these is made in the Jaina canonical Literature. His posture is what is technically known as *Khadgāsana* i.e., standing with two arms hanging on the sides. His *chowir*-bearer is Sagaracakrī.

In sculpture, the images of Ajitanātha fully answer to the above characteristic descriptions. Two noteworthy figures of Ajita, one in the Deogarh Fort, Jhānsi² and another preserved under the old sculpture-shed at Sarnath, Benares,³ may be cited here as examples bearing his symbols. In both these representations, his main figure is standing in the so-called *Khadgāsana*; in the Deogarh statue, it is attended by two Chowri-bearers and two devotees in front of them. The emblem of elephant is shown as usual under the seat of the Jina. The Yakṣa and the Yakṣiṇī occupy the two corners of the pedestal.

The origin of his symbolism and his name can be traced to the Jaina books. The Jina's mother saw an elephant in her several dreams.⁴ An elephant in India is always connected with kingly power. After his birth all his father's enemies were conquered (*Jita*), hence his name the 'invincible' one. The *Śvetāmbara* author Hemachandra interprets his name as 'not conquered by excrement of the bowels etc.'⁵

The Digambara authoritative book, the *Uttarapurāṇa*

1. माघे मासि सिते पक्षे रोहिण्यां नवमीदिने ।

सहेतुके वने सप्तपर्णद्रुमसमीपगः ॥

Uttara Purāṇa, Parva 48.

2. Image of Ajitanātha, Deogarh, No. 2526, List of Photo-negatives, A.S.I.

3. *Catalogue of the Sarnath Museum*, No. g. 61.

4. The dream of an elephant admitting into the mouth of Ajita's mother is particularly mentioned in the undermentioned verse.

देवीं विजयसेनाख्यां षोडशस्वप्नपूर्वकम् ।

प्रविशन्तं विलोक्यात्मवक्त्राब्जं गन्धसिन्दुरम् ॥

Uttara, Parva 48.

5. पूरीषहाऽऽदिभिर्न जित इत्यजितः ।

explains the word *Ajita* as not conquered by sin or by all heretics'.¹ Thus, all the facts and ideas primarily connected with the life and teachings of this Jina, converge to one point "invincibility", 'conquest.' His elephant emblem, his Yakṣa's just the identical emblem together with the warlike symbols of spear, goad, club etc., his Yakṣiṇī's symbols noose, goad etc eminently express the idea of temporal conquest, on one hand, the symbols of rosary, Varada mudrā, and abhaya mudrā on the part of the Yakṣa and *Varada mudrā* on the part of the Yakṣiṇī, the idea of spiritual conquest on the other.

Sambhavanātha

The Jaina literature relating to our subject provides the distinct clue to identify the image of Sambhavanātha. That clue is the symbol of horse (*Turaya* Skt. *Turaga*) connected with his representations. We are informed from the same literature of his Yakṣa being Trimukha and Yakṣiṇī being Duritārī Devi—other special marks of his images. The tree under which Sambhavanātha received the *Kevala* knowledge and of which the mention is made in the Jaina books is the Indian *Śāla* tree² (*Shorla robusta*)—his *Chowri*-bearer is called Satyavīrya. So far with iconographical details.

The Jina's parentage has come down to our knowledge through Jaina history. His father was a king named Dṛḍharāja and his mother was called Suṣeṇā. His birth place is Śrāvastī.³

We come now to discuss the origin of his name respecting which there is a tale in Jaina books. "The king, his father, had been distressed to see the way his dominions were ravaged by plague, but when he heard the good news of the boy's birth, he felt there was a chance (*Sambhava*) of better times coming,

1. पापैः क्वापि न जीयतेऽयमिति वा दुर्वादिभिश्चाखिलै-
र्नामान्वर्थमवाप्तवानिति विदां स्तोत्रस्य पात्रं भवन् ॥

Uttarapurāṇa, Parva 48.

2. द्विसप्तसु गते दीक्षावने शालतरोरधः ।

Verse 40 para 49,

Uttarapurāṇa.

3. द्वीपेऽस्मिन् भारते वर्षे श्रावस्तिनगरे शिलः ।

राज्ञः काश्यपगोत्रस्य दृढराजस्य सद्युतेः ।

वल्लभेष्वाकुवंशस्य सुपेणा तत्सुरागमे ॥

Ibid. 49.

hence the boy's name"¹. The Jina's symbol of horse, which in India is regarded as auspicious² originates from the idea of good chance associated with his name. His Yakṣa's emblem of a mongoose Skt. *Sarvatobhadra* (lucky on all sides), and the Yakṣiṇī's name as *Duritāri*, meaning 'vanquisher of enemies' and her symbols of *Varada* mudrā, fruit and *Abhaya* all very clearly bespeak the same idea of auspiciousness or 'good chance.'

Not many sculptures of Sambhavanātha have yet been found out. But those that are found show in lithic art the aphorism of iconography as enunciated before on the basis of Jaina original texts.³

Abhinandanānātha

The fourth Tīrthanīkara's iconographic marks may be gathered from the different Jaina books in different contexts. His emblem or the so-called *Lāñchana* is an ape.⁴ The tree connected with his *Kevala* knowledge is *Piyāla* (*Veśālī* tree according to other texts). The Yakṣa believed to have been appointed by Indra, as in all cases, to serve him is named *Īśvara* and the Yakṣiṇī's name is *Kālī*. The particular pose in which he is to appear in sculpture is called *Khadgāsana* i.e., standing posture.

In sculpture, all this specification has been followed almost strictly. The examples of his figures are rare in India.

1. Heart of Jainism, p. 51.

Cf. यद्वा—गर्भस्थेऽस्मिन् द्यूते राज्ञा जननी न जितेत्यजितं सुखं भवत्यस्मिन् स्तुते शम्भवः । यद्वा—गर्भगतेऽप्यस्मिन्नभ्यधिकायस्य सम्भवात् सम्भवोऽपि ॥

2. धेनूर्वत्स्रयुक्ता वृषगजतुरगा दक्षिणावर्तवह्निः ।
दिव्यस्त्री पूर्णकुम्भा द्विजन्तृगणिका पुष्पमाला पताका ॥

etc., are lucky things at all times.

3. An inscribed image of Sambhavanātha at Khajurāho in Hamirpur. Cf. Cunningham, *Arch. Surv. Rep.* Vol. II., *Epi Indi.* Vol. I p. 112 & Plate III

4. In another text the list of the *Lāñchanas* is given as follows :—

गीर्गजोऽश्वः कपिः कोकः कमलं स्वस्तिकः शशी ।
मकरः श्रीद्रुमो गण्डो महिषः कालसेधिका ।
वज्रं मृगोऽज्जटगर कलशः कूर्म उत्पलम् ।
शङ्खो नागाधिपः सिंहो लाञ्छनान्यर्हतां क्रमात् ।

In Jaina history of pontiffs, Abhinandanātha's birth-place is Ayodhyā.¹ His father's name is King Svayamvara and mother's name Siddhārthā.² He attained *mokṣa* accompanied by a thousand monks, as, indeed, did all the first eleven Tīrthamkaras except Supārśvanātha.³

In treating of his symbolism, we encounter some difficulties. His main symbol is a monkey. If we interpret *hari*, one of the dreams of Jina's mothers, to stand for a monkey, the propriety of the emblem is explained. Hari also means a lion, which makes it a symbol of Mahāvira. The real nature of his Yakṣa and Yakṣiṇi may, to some extent, help us to get at the meaning of the symbols. Yakṣa, as we have seen, is named Īśvara and Yakṣiṇi is named Kālī. Clearly, they are Śaivite deities borrowed from the Brāhmaṇic pantheon. Thus, it is likeliest to connect the ape of the Jina with the apish incarnation of Īśvara or Śiva. The explanation of his name is given clearly enough in the Jaina books.⁴ According to it, he acquired the name of Abhinandana because he used to be honoured (*Abhinandana*) by Indra and others.

Sumatinātha

He is known from the Jaina Literature to be associated with the symbol of a curlew (*Krauñcha*) or a red goose. The *Kevala* tree, in his case, is *Priyaṅgu*. The Yakṣa and Yakṣi attend-

1. The birth places of Jainas are given collectively in the following passage:—

.....जन्मस्य इमा नु नयरीओ ।

इक्खागभूमज्जुज्झा सावत्थी दोअउज्जो कोसंबी ।

वाणारमि चन्दपुरी कायंदी भदिलपुरं च ॥

सीथपुरचम्पकपिल्लउज्जयणपुरतिगयपुरमिहिला ।

रायगिहमिहिलसूरियपुरवाणारमि य कुंडपुरं ॥

Abhidhāna Rājendra Satta, Dvāra 20.

2. द्वीपेऽस्मिन् भारते वर्षे साकेतनगराधिपः ।

राजा स्वयम्बरो नाम्ना सिद्धार्थास्याग्रवल्लभा ॥

Uttarapurāṇa. Verse 16.

3. Heart of Jainism, p. 52.

4. अभिनन्द्यते देवेन्द्रादिभिरित्यभिनन्दनः ॥

Abhidhāna-Cintāmaṇi.

ing upon him in the image are named Tumbaru and Mahākālī. His chowribearer is called Mitravīrya.

The sculptures extant agree with the rules of Iconography as given before. Besides the fundamental marks, which specialise one Jina from all the rest, the sculpture contains the figures of the flying garland-bearers, the drums etc., and sometimes miniature figures of other Jina which with the main figure complete the number of twenty-four. The lion-seat is meaningfully borne by a pair of lions. Two elephants often are seen either pouring showers of water or merely standing at the top of the main figure. Apart from the special *cognizance* of the Jina, a *Cakra* or wheel is noticed represented on the pedestal. The donor's image is also included below the feet of the statue. Images of Sumatinātha have been found in many places in Northern India, the most noteworthy figure to be mentioned is the one discovered at Sahet Mahet.¹

The Sumatinātha's native place and his parents have been mentioned in the Jaina traditional history. His birth place was Ayodhyā (Sāketa), his father was called Megharatha and mother Maṅgalā.² When and how he attained the *Kevala* knowledge and what palanquin carried him, all these are given in the *Uttarapurāṇa*. We omit, however, those details as rather too far from our main topic.

With regard to the derivation of his name, there is, as usual, a story to explain it. "The child was called Sumatinātha, because even before his birth his mother's intellect (*Sumati*) was so sharpened. To prove the queen's ability, a story resembling that of the judgment of Solomon runs. An old Brahmin died, leaving two wives; both women claimed the only son as their's and the dispute was taken to the queen to settle, who decreed, as Solomon did (and with similar result), that

1. Sec. Arch. Surv. Rept. 1907-8.

2. द्वीपेऽस्मिन् भारते वर्षे साकेते वृषभान्वये ।

तद् गोत्रे क्षत्रियोऽस्तारिः श्लाघ्यो मेघरथोऽभवत् ।

मङ्गलास्य महादेवी वसुधाराऽपि पूजिता ॥

the living child should be cut into two".¹ The Jina's *Lāñchana* of a goose has clear association with the same symbol of Sarasvatī, the goddess of intelligence. It summarily symbolises the central idea of *Sumati* or Intelligence behind the life of the Tīrthanikara. In other cases, we shall see, the symbol is the material object to stand for the name. As for example the crescent is the symbol of Candraprabha (lit. 'shining like the moon').

Padmaprabha

The books of Jainism assign to the sixth Tīrthanikara Padmaprabha the *cihna* or iconographic cognizance of a red lotus. His *Kevala* tree is called the *Chatrābha*. The attendant spirits are named Kusuma and Śyāmā (Dig. *Manovagā*). The chowri-bearer, generally, the contemporary king, is Yamadyuti by name. So far with sculptural details from literary sources.

The sculptures of Padmaprabha so far discovered in Jaina places, though not many in number, when seen in the light of iconography tally with the above description.² I have seen two images of Padmaprabha wrongly identified as Mahāvīra on the Vaibhāra Hill in Rājgir with the clear symbol of a lotus on the pedestal. The two lions should not have been mistaken for the symbol Mahāvīra in the presence of the lotus, the lions being simply the bearers of the *Sinhāsana* or lion-seat.

We are informed by the Jaina *Purāṇas* of both sects that his native place is Kauśāmbī. His father's name is known as Susīmā. Other details are left out as being redundant.³

Two interpretations of his name are given. First, his colour was of a red lotus, hence the name. Second, his mother, while the Jina was in her womb, expressed a desire to sleep upon a bed of red lotuses, which was fulfilled. This originated the name.

1. *Heart of Jainism* p. 52. Cf. शोभना मतिर्यस्य सुमतिः । यद्वा गर्भस्थे जनन्याः सुनिश्चिता मतिरभूदिति सुमतिः ॥

Abhidhāna-Cintāmaṇi.

2. Cf. Cunningham: *Arch. Surv. Rep.* VIII., p. 193.

3. जम्बूद्वीपे च कौशाम्ब्याः पतिरिक्ष्वाकुवंशजः ।
गोत्रेण काश्यपो राजा घरणाख्यो महानभूत् ॥
तस्य देवी सुसीमाख्या रत्नवृष्ट्यादिमानिता ॥

Uttarapurāṇa.

His symbolism is just expressive of the same fact. The name of Yakṣa attendant Kusuma connected with him means a flower and lends support to the very idea.

Supārśvanātha

He has, according to the canon, the emblem of the mystic cross called the *Svastika*. Books give him the additional symbolic decorations of serpents. There is some regularity with regard to the number of the hoods of the serpents. The number must be either one or five or nine.¹ His *kēvala* tree is Śirīṣa (शिरिष).²

The attendant spirits serving him are mātaṅga and Sānti (Dig. Varanandi and Kālī). The name of the bearer of the fly-fan is Dharmavīrya.

Now, the Purāṇas give the historical news that he was the son of a Kṣatriya ruling prince named Supratīṣṭha. The mother was Queen Pṛthivī by name. His birth-place and kingdom was Banares and Kāśī.³ Unlike the other earlier Tīrthamkara, he attained *Mokṣa* with only five hundred companions.

The representation of Supārśvanātha in art may either be seen in a group or single. Either of these representations fulfils the condition laid down by the canons. The most important point regarding Supārśvanātha's image is the five-fold serpent-hood as distinguished from the usual seven-fold serpent-hood of Pārśvanātha.⁴ Disregard or ignorance of this point has led to many wrong identifications. For instance, in the Catalogue of the Mathura Museum, Dr. Vogel has in several instances, written without being sure "a Jina, either Supārśva or Pārśvanātha"⁵ Again, the statue No. B 62 has been wrongly identified as Jina *Pārśvanātha*. It is, in fact, the figure of Supārśvanātha. The image also shows another *cognizance* of the Jina, namely,

1. इग पण नव य सुपासे (एकः पञ्च नव च फणाः, सुपाश्वे सप्तमे जिने ।)
Sattvasāroddhāra, 43 Dvāra.
2. सुपाश्वो मौनमास्थाय च्छाद्मस्थे नववर्षकः ।
सहेतुकवने मूले शिरीषस्य द्व्युपोषितः ॥
Uttarapurāṇa.
3. सुप्रतिष्ठमहाराजो वाराणस्या महीपतिः ।
तस्यासीत्पृथिवीषेणा देवी तस्या गृहाङ्गणे ॥ *Ibid*.
4. Cunningham: *Arch. Surv. Rep.* Vol. XIX, p. 6.
5. Prof. Dr. Vogel: *Cat. Arch: Mus. Mathura*, p. 73.

Svastika. Prof. Vogel himself writes, "and that over the outermost head on the proper left and the *Svastika*."¹

His name has a historical meaning. He acquired the name of *Supārva* because he was endowed from birth with 'beautiful sides'.² His mother suffered from leprosy in both her sides. This dreadful disease was cured before the Child's birth, so he was given the name of *Su* (good) *Pārśva* (side).³ This has also evident connection with his emblem of *Svastika* which stands for good and auspiciousness.

Candra Prabha

The main iconographic details to be gleaned from the Jaina books distinguish the image of *Candra Prabha* from all other Indian images. His *Lāñchana* or technical emblem is the moon or the crescent. His special tree is *Nāga* (*Nāgakeśara*, (नागकेशर). The goblins are *Vijaya* and *Bhṛkuṭi* (*Jvālāmālīnī*). The *Chowri*-bearer, who does him honour is called *Dāna-vīrya*.

Many good specimens of this Jina's image have come to light in Northern India. All of them, however, answer the definitions as detailed above, in a specific way. The artists in India, it is well known, acted up to the demands of the priests and temple-worshippers. In sculpture, we get two types, the seated and the standing types, in which the main figure of the *Tīrthamkara* appears amidst his attendants and *Chowri*-bearers.⁴ It is obviously not a difficult question to explain the origin of his name and his symbolism. Literally, he was called *Candra Prabha* because he had the lustre (*Prabhā*) of that of the moon.⁵ There is also a historical tradition accounting for this name—

1. Ibid., p. 77.

2. शोभनौ पार्श्ववस्य सुपार्श्वः । Hemacandra.

3. *Heart of Jainism*, p. 52, 53.

4. Inscribed image of *Candra Prabha* standing with other *Tīrthamkara*s, Deogarh Fort, Dist. Jhansi. No. 2224, list of Photo-negatives A.I.S. In the same fort may be seen a seated image of the Jina. In Madanpur, Jhansi Dist. 5 Jina Figures have been found out of which one represents the Jina *Candra Prabha*. An erect Fig. of *Candra Prabha* from Gwalior is in the Indian Museum, *Cat*, 12, No. 3702.

5. चन्द्रस्येव प्रभा ज्योत्स्ना सौम्यलेश्या विशेषोऽस्य चन्द्रप्रभः ।

“Before his birth, his mother (the wife of the Rajput King of Candrapurī)¹ longed to drink the moon (*Candra*). To assuage her craving, a plate of water was one night handed to her in such a way that the moon was reflected in it; when the child was born, he was found to be as bright and white as the moon, which accordingly became his emblem, and he was called Candraprabha.”² With such lunar association in life, one needs hardly any explanation to understand why the moon or the crescent became his essential symbol, we may also note in this connection that one of the dreams of the Jina’s mothers is about the moon.

Suvidhinātha

Suvidhinātha has two names given to him, another being Puṣpadanta. There is a dispute over his emblem. Some say, it is a dolphin (*Makara*); others declare it is a crab. His *Yakṣa* and *Yakṣiṇī* are named Ajita and Sūtārī Devī (Dig. Mahākālī) respectively. The chowri-bearer has the name of Maghavatarāja. The religious tree under which he attained the *Kevala* knowledge is the *Nāga* according to some authorities,³ Malli according to other authorities.

From patriarchal history, we gather his native place was called *Kākaṇḍīnagara*. His father was the ruling prince by the name of Sugrīva and his mother was named Rāmā,⁴ his place of *Nirvāṇa* was *Sameta-Sikhara* or Mount Pārasnātha.

A separate sculpture of Suvidhinātha is not yet known to the author. The Jina, of course, appears with the other 23 Tirthaṅkaras in a group. The sculpture, there is little doubt to say, must when discovered exhibit all the important iconographic details described above. The point of interest will be that some sculptures will bear the symbol of a crab.

1. In the Benares district, also called Candrāvati.
2. *Heart of Jainism*, p. 53. Cf. तथा गर्भस्थे देव्याः चन्द्रपानदोहदोऽभूदिति चन्द्रप्रभः ।
3. दिनद्वयोपवासः सन्नघस्तान्नागभूहः । *Uttara* p. 85.
4. द्वीपेऽस्मिन् भारते क्षेत्रे काकन्दीनगराधिपः ।
सुग्रीवोऽस्य महादेवी जयरामेति रम्यता ॥ *Ibid.*

The two names have two origins as might be expected. The name "Suvidhinātha" was given to him because after an internecine warfare fought by his kingly relatives, they gave up fighting and took to performing religious duties. His birth eventually brought 'good order' (*Suvidhi*)¹ to the distracted family. The other name, namely, Puṣpadanta was derived from the fact that the Jina's teeth resembled the buds of a flower (*puṣpa*). The origin of his symbols seems *prima facie* rather enigmatic. Neither a crocodile nor a crab has been dreamt of by the Jina's mother. His father was the lord of Kākandī. Curiously, Kākandī is called *Kākandīnagara*, *Skt. Kiṣkindhānagara*. Let us remember, his father is called Sugrīva, his mother has the name of Rāmā. All this has curious association with the Rāmāyaṇa. The Kiṣkindhā of the Rāmāyaṇa was situated on the sea. Hence, it is evident that aquatic animals like a crocodile or a crab have come to be the emblems of this Tirthaṅkara. His Yakṣa Ajita for the same reason has tortoise as vehicle and his Yakṣiṇī Sūtārā Devī has an urn symbolising her intimate connexion with waters.

Śītalānātha

The Tirthaṅkara in question was, as usual, born of a Kṣatriya family of Malaya Kingdom. His birth-place is named Bhadrīkapura or Bhadrīllapura (Madrapura according to one version). His parent's names were king Dṛḍharatha and Queen Sunandā respectively.² His chowri-bearer was called Rājā Sīmādhara. The tree under which he attained the *Kevala* knowledge is *Vilva* (*Aegle Marmelos*). The Jaina texts assign to him the Yakṣa named Brahmā and *Yakṣiṇī* named Aśokā (Dig. Mānavī). The Digambaras regard the *Aśvattha* (*Ficus religiosa*) as his emblem, the Śvetāmbaras *Śrīvatsa* (wishing tree) for the same.

A separate specimen of Śītalānātha's image has not been discovered so far. When discovered, it is doubtless expected to

1. शोभनो विधिर्विधानमस्य सुविधिः । Hemacandra

2. द्वीपेऽस्मिन् भारते वर्षे विषये मलयाह्वये ।

राजा भद्रपुरे वंशे पुरोर्दृढरथोऽभवत् ॥

yield a material illustration of iconographic canons discussed above.¹

The Jina received the name of Śīṭalanātha inasmuch as he could take away men's heat of sorrow.² Another version explains the name as follows—"The tenth Tīrthamkara had marvellous power of imparting coolness (*Śīṭalatā*) to fevered patients. Before his birth his mother laid her hand on her husband and immediately the fever which had defied all the efforts of physicians left him, and all his life being the saint had a similar power, hence his name Śīṭalanātha, Lord of coolness."³ His emblems have not much to interpret. The *Peepal* tree is known for its cool shade, similarly the *Śrīvatsa* symbol stands for auspiciousness and blessedness.

Śreyāṃśanātha

The Jaina texts concur in giving him the symbol of a rhinoceros. The Yakṣa and the Yakṣiṇī to serve him as guards of honour, have been named as Yakṣeta and Mānavī (Dig. Iṣvara and Gaurī) respectively. The tree special to him was *Tumbara* (तुम्बर)⁴ or *Tindaka* according to some authorities. Rājā Tripiṣṭa Vāsudeva was to act as a *Chowri-bearer*.

The sculptures hitherto found of Śreyāṃśanātha closely accord with the above iconographic prescriptions. At Sarnath, in Benares, the traditional place of the Jina, there is a Jaina temple dedicated to this patriarch. An old image of the same Jina may be seen in the "Brāhmanical sculpture shed" attached to the Museum.⁵

The Jaina *Purāṇas* record his lineage. His father was a

1. Anderson : *Catalogue of the Indian Museum*, Part II, Gupta gallery TA 1. The figure has been identified as that of Śīṭalanātha. It seems to be a doubtful identification. First, no Jina figure is represented in the *Bhūmiśparśa Mudrā* as in this case. Secondly, no specific sign of *Svastika* is to be seen on the pedestal of the sculpture.

2. सकलसत्त्वसन्तापहरणात् शीतलः ।

Abhidhāna-Cintāmaṇi.

3. *Heart of Jainism*, p. 53. Cf. तथा गर्भस्थे भगवति पितुः पूर्वोत्पन्ना-चिकित्स्यपित्तदाहो जननीकरस्पर्शादुपशान्त इति शीतलः ।

4. मुनिर्मनोहरोद्याने तुम्बरद्रुमसंश्रयः । *Uttara*, p. 103.

5. See Fig. C. 62.

Kṣatriya prince of Ikṣvāku clan named Viṣṇu and his mother was called Viṣṇudri. His home was at Siṃhapurī, the present Sārṇāth.¹

The origin of his name has, as usual, a historical tale to explain it. "King Viṣṇudeva possessed a beautiful throne, but unfortunately an evil spirit took up his abode in it, so that no one dare sit there. His wife, however, so longed to sit on it that she determined to do so at any risk; to every one's astonishment she was quite uninjured; so, when her son was born, he was named Śreyāṃśanātha, the Lord of good, for already he had enabled his mother to cast out an evil spirit and so do a world of good (Śreyāṃśa)."² All his turbulence and forwardness on the part of both the mother and the child have been fittingly symbolised by the sign of a rhinoceros, so known for those qualities.

Vāsupūjya

The emblem constantly associated with Vāsupūjya, as we gather from Jaina books, is the buffalo. The other characteristics of his image viz. the *Śāsanadeva* and the *Śāsanadevī*, are known by the names of Kumāra and Caṇḍā (Dig. Gāndhārī). The tree which gave him shade while acquiring the *Kevala* knowledge is *Pāṭalika* 'according to the *Abhidhānacintāmaṇi* and *Kadamba* (कदम्ब) according to the *Uttarapurāṇa*.³ A King named Darpiṣṭa-Vāsudeva is to wave the *Chowri* or the fly-fan by his side.

So far as my knowledge goes, one separate figure of Vāsupūjya has only been found in Northern India. It tallies with the above description.⁴

From Jaina sources, we gather that his father named Vāsupūjya was a Kṣatriya prince of *Ikṣvāku* race. His mother is

1. द्वीपेऽस्मिन् भारते सिंहपुराधीशो नरेश्वरः ।

इक्ष्वाकुवंशविख्यातो विष्णुनामाऽस्य वल्लभा ॥

Uttara, ibid.

2. *Heart of Jainism* p. 54. For Sanskrit version Hemacandra :—

यथा गर्भस्थेऽस्मिन् केनाप्यनाक्रान्तपूर्वा देवताऽधिष्ठितशय्या जनन्याऽऽक्रान्तेति श्रेयो जातमिति श्रेयांशः ।

3. कदम्बवृक्षमूलस्थः सोपवासोऽपराङ्मुखः ।

Uttara, p. 113.

4. One good figure of the Jina is in Nāthanagara, Jaina Temple, Bhaagpur.

called Jayāvati. Campāpurī (Modern Bhāgalpur) was his birth-place.

His name has been derived in various ways. As he was the son of Vasupūjya, he was fitly called Vāsupūjya. It is said that while in the mother's womb, God Indra used to give his father wealth (*vasu*). Hence his name Vāsupūjya. Thirdly, the gods Vasus worshipped him, which led to his name as such.¹

The only explanation that can be rendered to his symbol is that cattle formed the chief wealth in Ancient India. Hence, a buffalo as the emblem.

Vimalanātha

Jaina liturgical treatises attribute to Vimalanātha, the thirteenth Jina, the *Lāñchana* or symbol of the boar. The particular attendant spirits attached to him are named as Śaṇmukha and Vairoṭī (Śvetām—Viditā). The King to stand for his farmer is called Svayambhu-Vāsudeva. His *Kevala* tree is Jambu (Blackberry).²

As for his parentage, his father's name is Kṛtavarman and mother's name is Suramyā. His birth occurred in Kāmpilya (Kāmpil in Furrukhabad), the Southern capital of the Pāñcāla.

An interesting story is told to explain the origin of his name. We reproduce it here. "He got his name Vimalanātha (Lord of Clearness) through the clearness (*Vimalatā*) of intellect with which he endowed his mother before his birth, and which she displayed in the following manner. A certain man and his wife unwisely stayed in a temple inhabited by a female demon, who, falling in love with the husband, assumed his real wife's form. The miserable man was quite unable to tell which was his true wife, and asked the King of Kāmpilapura to distinguish between them. It was the queen, however, who solved the difficulty. She knew the long reach that witches and only witches have and telling the husband to stand a long distance off,

1. वसुपूज्यनृपतेरयं वासुपूज्यः । यद्वा—गर्भस्थेऽस्मिन् वसु हिरण्यं तेन वासवो राजकुलं पूजितवानिति । वसवो देवविशेषाः तेषां पूज्यो वा वसुपूज्यः; प्रज्ञाद्यणि वासुपूज्यः ।
Abhidhāna-Cintāmaṇi.

2. निजदीक्षावने जम्बूद्रुममूले द्व्युपोषितः । *Uttarapurāṇa*, P. 126.

challenged the two wives to prove their chastity by touching him. Both tried their utmost, but, of course, the human wife could not reach so far, whereas the demon wife did and thus showed her real character."¹

The sharpness (of intellect) of the Tīrthaṅkara has been emblemized by the boar noted specially for its sharpness. We may compare, in this connexion, the boar symbol of the Buddhist Māricī, the goddess of shooting rays of the dawn.

Anantanātha.

The symbolic mark which distinguishes Anantanātha from all other Tīrthaṅkaras is the hawk according to Śvetāmbaras and the bear according to the Digambaras. The Yakṣa and Yakṣiṇī, the goblins, serving him are named Pātāla and Ananta-matī (Śvet. Ankuṣā) respectively. The Chowri-waver, in his case, was king Puruṣottama-Vāsudeva by name. The tree associated with his enlightenment is Aśvattha (Ficus Religiosa).²

The Jaina *Purāṇas* give his father's name as Simhasena and mother's name as Jaya'yāmā.³ He was the Kṣatriya sovereign of Ayodhyā, where the Tīrthaṅkara was born.

He obtained his name of Ananta as his mother had seen an endless necklace of pearls. Jaina tradition asserts that an endless (*Ananta*) thread which lay about powerless in Ayodhyā became endowed with power to heal diseases as soon as the Tīrthaṅkara took his birth.

The idea of power and combating spirit have given rise to his symbols either of a falcon or a bear. His Yakṣa and the Yakṣiṇī carry, it may be interesting to notice, warlike weapons symbolising the same idea.

Dharmanātha.

The symbol by which an image of Dharmanātha is to be

1. *Heart of Jainism*, p. 55. Cf. Hemacandra : विगतो मलोऽस्य विमलज्ञानाऽऽद्वियोगाद्वा विमलः । यद्वा—गर्भस्थे मातुर्मतिस्तनुश्च विमला जातेति विमलः ।

2. अश्वत्थपादपोषान्ते कैवल्यमुदपीपदत् । *Uttarapurāṇa*, p. 157.

3. इक्ष्वाकुः काश्यपः सिंहसेनो नाम महानृपः ।

जयश्यामा महादेवी तस्यास्या वेश्मनः पुरः ॥ *Ibid.*

recognised is *Vajra-daṇḍa* or thunder-bolt. The Yakṣa couple to attend upon him are respectively called *Kinnara* and *Kandarpā* (Dig. *Mānasī*). The position of a fanner has been taken up by *Puṇḍarīka-Vāsudeva*. The *Kevala* tree for him is called *Dadhī-parṇa* or *Sapta-cchada*.¹

The statues of *Dharmanātha* so far known to us correspond with the above description. The Nagpur Museum preserved two such images. They show the symbol of the thunderbolt and the *Chowri*-bearer in a royal attire.²

With regard to his family we are told that his father's name was *Blānu Rāja* and his mother's name *Suvratā*. He was born at *Ratnapura*.³

He obtained the name of *Dharmanātha* because he saved mankind from miseries. There is tradition also that the Jina's mother performed many acts of religion while bearing him in the womb. Hence the name of the child as *Dharmanātha*.

It appears that the symbol of the Tīrthanīkara, as the name suggests, has evident connection with *Yama's* staff. God *Yama* has another name of *Dharmanātha* or *Dharma-rāja*. Hence, the similarity of symbolism.

Śāntinātha

The cognizance which separates the image of *Śāntinātha* from those of other Tīrthanīkaras is a deer. The Yakṣa and Yakṣiṇī attendants escorting him are respectively named as *Kim̐puruṣa* and *Mahāmānasī* (*Śvetām-Garuḍa* and *Nirvāṇī*). *Rājā Puruṣadatta* stands for his *Chowri*-bearer. The tree under which he attained the *Kevala* knowledge is *Nandi Vṛkṣa*.

The images of *Śāntinātha* so far discovered are not a few in number. They all correspond with the descriptive details, as given above. In sculpture, we notice as his emblem, a pair

1. वने सप्तच्छदस्याधः कृतपण्ठोपवासकः । Uttara P., p. 166.
2. Vide B. 14. B. 15. "They (Chowri-bearers) wear an elaborate diadem and many ornaments. They seem to be of royal rank." Descriptive list of exhibits in the Arch. Section of the Nagpur Museum, pp. 27-28.
3. द्वीपेऽस्मिन् भारते रत्नपुराधीशो महीपतिः ।
देव्या भानुमहाराजसंज्ञस्य विपुलश्रियः ॥ Uttara P., ibid.

of antilopes between a wheel. The attendant spirits occupy the recesses of the lowest panel.¹

Regarding the Jina's parentage, we gather from Jaina books that King Viśvasena was his father and Acirā was his mother. He was born at Hastināpura.

In Jaina history of pontiffs, Śāntinātha occupies a very high place. Not only did he revive Jainism, which was in danger of falling into oblivion, but he so consolidated the faith that it never disappeared again. Another extraordinary fact about him is that he was the first Tīrthaṃkara to become a Cakravarti or emperor of the whole of India. The occasion,² which gave origin to his name, is that before Śāntinātha's birth, his mother was able to stay the course of the pestilence which was raging in the kingdom by sprinkling the sufferers with *Śānti* water. Hence, the name "Śāntinātha" or 'Lord of Peace'.

The symbol of a wheel flanked by two antilopes is exactly equivalent to the Buddhist symbol of the "Turning of the wheel of Law" at Sārṇāth. As we are informed that Śāntinātha revived the decadent Jainism, in other words, he preached anew the Jaina religion,³ it is evident, therefore, he invented or adopted the common symbol of a wheel and two deer. It may not be unlikely that men, in later times, in analogy to the Buddhist symbol of preaching, assigned to his image the "Dharma-Cakra" emblem.

1. Vide a statue of Śāntinātha in the Fyzabad Museum, Arch : 1907-08 No. 52; another seated image of the Tīrthaṃkara in the *Jogin Kū Maṭha* near Rohtak town, Arch. List No 2430. In Khajurāho, Chattarapur State, there is an image of Śāntinātha, 14 feet high; in Sirankala, near Lalitpur, Jhansi, there is a temple dedicated to the same Jina; Cf. B. 16. *Catalogue of the Nagpur Museum*, Mm 1 (Gupta Gallery) Anderson : *Catalogue of the Ind. Mus.*, pp. 201, 215.

2. *Heart of Jainism*, p. 55. Cf. तथा गर्भस्थे पूर्वोत्पन्नाशिवशान्तिरभूदिति शान्तिः ।

3. For the alternate rise and decline of Jainism refer to the following passage: "After the *Nirvāṇa* of the ninth Tīrthaṃkara Suvidhinātha, the Jaina faith disappeared until the birth of the tenth Tīrthaṃkara, who revived it; on his *Nirvāṇa* it disappeared again, but was revived on the birth of the eleventh; and this continued to be the case until the birth of Śāntinātha the Sixteenth Tīrthaṃkara after which it never disappeared again". *Heart of Jainism*, p. 55.

Kunthanātha.

Jaina tradition as preserved in their literature, has always connected the symbol of a goat with this Tīrthanīkara. He has as his Yakṣa Gandharva and Yakṣiṇī Balā (Dig. Vijayā). The contemporary King, who carries his *Chowri*-fan is called Kuṇāla. The tree selected by him to sit under for attaining the Kevala knowledge is *Tilaka taru*.¹

Hitherto, no image of Kunthanātha, to the best of my knowledge, has come to light. Doubtless, however, any image when found out will shew unmistakably the iconographic marks as detailed above.

His parent's names, as may be gathered from the Jaina Purāṇas, are variously called Śūrasena, Sūrya, Śivarāja (Svetāmbara version) for the father, Śrīkāntā or Śrī-devī for the mother.² His father belonged to the Kuru race, and Hastināpura as his capital, where the Jina was born. He, like his predecessor, became an emperor.

Two explanations of the origin of his name are given in the *Abhidhāna Cintāmani*. First the Jina stood firmly on earth hence Kunthanātha. Secondly, before his birth, his mother saw a heap (*Kuntha*) of jewels.³

Agni, the god of fire, is believed in India to be the presiding deity of wealth also. His symbol of goat has been borrowed in this case to symbolise the idea of riches, which, too, is responsible for the origin of the Jina's name.

Aranātha

The eighteenth Jina Aranātha carries with him the mystic symbol of either the *Nandyāvarta* (a kind of *Svastika*) or a fish. His ministerial staff consists of the *Yakṣa* named Yakṣendra and

1. तिलकद्रुममूलस्थश्चैत्रज्योत्स्नापराङ्मुखः । *Uttara P.* 2. 281.

2. हस्तिनाख्यपुराधीशः कौरवः काश्यपान्वयः ।
शूरसेनो महाराजः श्रीकान्तास्याग्रवल्लभा ॥ *Ibid.*

3. कुः पृथ्वी तस्यां स्थितवानिति कुन्धुः । तथा गर्भस्थे भगवति जननी
रत्नानां कुन्धुराशिं दृष्टवतीति कुन्धुः *Hemacandra.*

Mrs. Stevenson mentions two more explanations, viz., "...during his life people began to show great kindness to insects (*Kunthu*) and the power of his enemies was stunted (*Kuntha*)".

Yakṣiṇī named Dhāraṇī Devī. The sacred tree peculiar to him is *Cūta* or mango tree.¹ Govinda Rāja had the honour of holding his flywhisk.

One or two images of Aranātha that have been found out so far in Northern India meet the conditions of iconographic marks mentioned in the preceding paragraph. These were discovered in Mathurā and belong to the ancient Kushān age.²

Aranātha's father was a Kṣatriya prince of the lunar race. He was known by the name of Sudarśana. The Jina's mother was queen Mitrasenā. Their capital was at Hastināpura, when Aranātha was born.³ This Jina also became an emperor.

He obtained the name of Ara because his mother saw a dream of a wheel (*Ara*) of jewels.⁴

It is obvious to explain his emblem of a *Nandyāvartta*. This, as also fishes, come under the *Aṣṭamaṅgala* or eight auspicious symbols.⁵

Mallinātha

The Jaina books point out to us the emblem of a water-jar distinguishing Mallinātha sharply from his predecessors as well as his successors. His special attendant goblins or technically *Śāsana devatās* are known as Kubera and Dharaṇapriyā (Dig. Aparājītā). Rājā Suluma stands by his side as a *Chowri*-bearer. The *Kevala* tree in his case goes by the name of *Aśoka*.⁶

1. रेवत्यां शुक्लपक्षेऽपराह्णे चूततरोरधः । *Uttara P.*, P. 286.
2. Vide Ch. II. Plate VI "Base of image of the *Nandyāvartta* or Ara, dated in the year 79"; Cf. Plates XGII, XCIVI figures showing *Nandyāvartta* symbol on the chest. *The Jaina Stupa and other antiquities of Mathura* by V.A. Smith.
3. हस्तिनाख्यं पुरं तस्य पतिर्गोत्रेण काश्यपः । सोमवंशसमुद्भूतमुदर्शन-
समाह्वयः । मित्रसेना महादेवी प्राणभ्योज्यस्य वल्लभा ॥ *Uttara P.*
4. तथा गर्भस्थे भगवति जनन्या स्वप्ने सर्वरत्नमयोऽरो दृष्ट इत्यरः ॥
Hemacandra.
5. *Anupāṭika Sūtra*. The symbols are : (1) *Svastika*, (2) *Śrivatsa*, (3) *Nandyāvartta*, (4) *powder-box*, (5) *throne of Fortune* etc., *Notes on Jaina Art* by Dr. Coomarswamy. J.I.A.I.
6. अघस्तरोरशोकस्य *Uttara, P.* p. 305.

Separate sculptures of Mallinātha are not altogether rare. The examples known to us materially verify the description given above. They particularly shew the emblem on the pedestal and the *Śāsana devatās* in the two extreme corners.¹

His father was the king of Mithilā in Vaṅga (Bengal) and belonged to the *Ikṣvāku* race. His name was Kumbha and his queen was called Prajāvatī.² According to the Śvetāmbara sect, Mallinātha was a woman. But the sculpture and the name ending in *Nātha* (*Mascu.*) are not in favour of this tradition as they do not shew the Tīrthanīkara with any feminine signs.

The Jina acquired the name of Malli as his mother longed for fragrant *Malli* (a kind of Jasmine) flowers while bearing him in the womb.³ The emblem of a water-jar either symbolises the ninth dream of the Jina mother or one of the *Aṣṭa-maṅgalas* or eight auspicious things.

Munisvarata

The Jaina texts furnish the emblem of a tortoise which differentiates the image of this Jina from those of all the rest. The Yakṣa husband and wife are called Varuṇa and Naradattā (Dig. Bahurūpiṇī) respectively. The king who plays the part of his *Chowri*-bearer is named Ajita. The tree made sacred by being associated with the scene of his Kevala knowledge is *Campaka*.

1. Nagpur Museum Fig. B. 18. The Jina is flanked by two attendants of royal birth. They seem to hold *Chowri* each in one hand; vide *Catalogue*, p. 29. Fig. B. 19. "The proper right and left extremities of the pedestal are carved with the *śāsana devatās* : Kuvera and Dharanapriyā respectively." Vide *Catalogue*, p. 30.

2. अत्रैव भारते वङ्गविषये मिथिलाधिपः ।

इक्ष्वाकुरुपतिः कुम्भनामा काश्यपगोत्रजः ।

प्रजावती महादेवी तस्य लक्ष्मीरिवापरा ॥

Uttara P., p. 305.

It is worth nothing here that Mithilā (modern Darbhāṅgā) is said to be a part of Bengal (Baṅga Viśaya).

3. Also पुरीषहादिमल्लजयान्निस्त्वान्मल्लिः । तथा गर्भस्थे भगवति मातुः
सुरभिकुसुममाल्यशयनीयदोहदो देवतया पूरित इति मल्लिः ।

Hemacandra.

The few sculptures hitherto discovered of this Jina shew, in unmistakable terms, the symbols etc., as we have described above. Of him, one separately sculptured image is only known

Regarding the Jina's parentage, we are informed that his father named Sumitra was the king of Magadha. His mother had the name of Soma (Padmāvati according to some books). His dynasty is called the *Harivaṃśa*. The capital was at Rājagṛha².

His name originated from the fact that he kept noble vows (*Suvrata*, good vows) devoutly and he was a Muni or a Saint.³ The tortoise as his emblem symbolises the idea of slowness and steadiness, the two requisite qualities for keeping vows.

Naminātha

The emblem which is associated with this Jina is a blue lotus or the Aśoka tree, according to the sectarian view of the Digambaras. Bhṛkuṭi and Gandhārī (Dig. Clāmuṇḍī) are his respective Yakṣa and Yakṣiṇī.

The King who holds the *Chowri*-fan by him is called Vijaya Rāja. The tree under the shade of which he sat and attained the *Kevala* knowledge is *Bakula*.⁴

No image with the particular symbol of a lotus, so far as I know, has yet come to light. One image of a Tīrthanikara with the sign of a lotus between two conches was seen by me among the group of Jaina statues on the Vaibhār Hill. It may presumably be the figure of Naminātha. Conches have been added to distinguish the symbolism of Padmaprabha, who likewise has a lotus emblem.

1. Dr. Fuhrer obtained a black pillar with the representation of Muni Suvrata not far from the gate of the Agra Fort overlooking the Jumna river.

2. अत्रैव भरते राज्ञां पुरे राजगृहाह्वये ।
सुमित्रो मगधाधीशो हरिवंशशिखामणिः ॥
गोत्रेण काश्यपस्तस्य देवी सोमाह्वया सुरैः ॥

Uttara P., p. 318.

3. शोभनानि व्रतान्यस्य सुव्रतः, मुनिश्चासौ सुव्रतश्च मुनिसुव्रतः ॥

Hemacandra.

4. निजदीक्षावने रम्ये मूलबक्लभूरुहः ।

Uttara P. 1. 437.

The Jaina *Uttarapurāṇa* tells us that his father was a Kṣatriya king of Mithilā in the land of Bengal. According to disputed opinion, the place was not Mithilā but Mathurā. The name of the Queen was Vappilā or Vaprā.¹

We hear of explanation given in the Jaina books for the origin of his name. While the Jina was in the mother's womb, the enemies of his father bowed down (Praṇāma) in submission. Hence, the name Naminātha.²

Neminātha

His emblem is known to be a conch-shell from the Jaina canonical texts. The *Śāsana devatās* who attend upon him are *Yakṣa* Gomedha and *Yakṣiṇī* Ambikā (Dig. and Kuṣmāṇḍinī). The *Chowri*-bearer, in his case, is King Ugrasena. His Kevala-tree is called *Mahāveṇu* or *Vetasa*.³

Fortunately for Neminātha, it is not hard to find examples of his sculptural representations. Those that are discovered agree with what is prescribed by iconographical canons.⁴

The Jina's parentage and family have a well-known historical background according to the Jainas. His father was named Samudravijaya. He was the king of Sauripurī or Dvārakā. His race is known as *Harivamśa*. Neminātha's mother's name was Śivadevī.⁵ The most interesting point in this connexion is

1. जम्बूपलक्षिते द्वीपे विषये वङ्गनामनि ।

मिथिलायां महीपालः श्रीमान् गोत्रेण काश्यपः ।

वप्पिला तन्महादेवी वसुधारादिपूजिता ॥ Ibid.

2. यद्वा गर्भस्थे भगवति परचक्रनृपैरपि प्रणतिः कृतेति नमिः ।

Jhemacandra's *Abhidhānacintāmaṇi*.

3. षष्ठोपवासयुक्तश्च महावेणोरघः स्थितः ।

Uttara P., p., 499.

4. Two images of Neminātha are kept in the Mathura Museum Vide Fig. B. 22, ".....Under these two attendants are two crouching figures male and female, with a staff in each hand. They probably represent Yakṣas". Under the inscription in a conch- Vogel's *Catalogue of the Arch. Museum at Mathura*, p. 72, vide also fig. B. 77. Cf B. 120. Nagpur Museum, Cata. p. 30.

5. राज्ञः काश्यपगोत्रस्य हरिवंशशिखामणेः ।

समुद्रविजयाख्यस्य शिवदेवी मनोरमा ॥

Uttara P., 1. Ibid.

that Neminātha was a cousin of Śrī Kṛiṣṇa and Baladeva.

His name has been derived in two ways. First, his circumference (figuratively) was like that of the *Dharma Cakra*.¹ Secondly, before his birth his mother saw a wheel of black jewels. Hence, his other name of Ariṣṭanemi.

His emblem of a conch may be accounted for as being symbolic of his residence in a sea-side place where conches are abundantly met with or as reminiscent of his kinship with the Vaiṣṇavite family of Śrīkṛṣṇa.

Pārśvanātha.

He is one of the greatest Tīrthanīkaras or Prophets of Jainism. Some, with a scrupulously historical eye, regard him as the true founder of the Jaina faith.² His historicity is unquestioned, his date is almost precisely known and his influence on the Jaina religion is of leading importance. From all sources, we gather his emblem or *cognizance* is a snake. In sculpture, snake seems to be everything with him. Not only do we find snake in the usual place of the symbol, we find, snakes canopy him with three or seven or eleven hoods.

His Yakṣa is called Pārśva or Vāmana or Dharaṇendra and Yakṣiṇī is called Padmāvatī. The king, who stands by his side as a *Chowri*-bearer is known as Ajitarāja. The Devadāru (Deodar) or Dhātaki is his *Kevala-tree*.

No dearth of images for Pārśvanātha ! His statues can equal in number those of Mahāvīra abundantly found in ancient places of Northern India. In sculpture, several coils of the snake, which flank him are to be noticed. Pārśva's Yakṣa carries a snake. The Yakṣiṇī, also has the cobra as her vehicle.³ Much is known from Jaina *Purāṇas* and *Caritas* of Pārśvanātha's personal

1. धर्मचक्रस्य नेमिवन्नेमिः । नेमीतीन्नन्तोऽपि दृश्यते ।

Abhidhānacintāmaṇi.

2. According to Rhys Davids, Pārśvanātha was probably the founder of the Sect. *Ency. Britt.* 5th ed., Vol. xii. p. 543.

3. Vide Pl. standing image of Pārśva, in the *Jogion kā Maṭha near Rohtak town*, No. 2431; *Mathura Museum* B. 62, *Catalogue* p. 77 *Nagpur Museum*, Figs B. 21, B. 22 D. 23, B. 24; *Rajpur Museum*, B. 5. (*Nagpur Museum Catalogue*, Appendix p. 3); 2 Figs of Pārśva discovered on the Vaibhāra Hill, Rājgir, they shew 7 hoods of the snake; Gr. 1. Cabinet 5. Gupta gallery, *Indian Museum* Ibid., J. Ms. 1, J. Ms. 2

and family history. He was probably born about 817 and died about 717 B.C. His father Aśvasena was the King of Benares. His mother's name was Vāmā or Brahmā¹. Pārśva was a brave warrior and once he carried his victorious arms down to Kaliniga. He married the daughter of King Prasenajit, King of Kosala, but like Prince Siddhārtha, he left his princess to follow the life of an ascetic at 30 years of age. He preached his doctrines of love and universal fraternity for about 70 years and finally attained liberation or *Mokṣa* on Mt. Summet Śikhara now called after him Giri Pārśvanātha Hill, in South Bihār.

A little history mixed with mythology is accredited to Pārśvanātha. The story how he saved a serpent from being burnt by an ascetic named Kaṭha may be studied critically and iconographically. One day Pārśva sees Kaṭha surrounded by a great concourse of people, performing the severe five-fire penance. And he sees that Kaṭha has thrown a great serpent into a fire-pan. He asks the reason for this pitiless practice, inconsistent with Kaṭha's own austerities. Kaṭha replies that kings might understand elephants and horses, but the sages alone understood religion. Pārśva has the fire put out; the agonized serpent comes out and Pārśva makes his people show honour to him. Absorbing the essence of their worship, the serpent is reborn as Dharāṇa, the wealthy king of the Nāgas in *Pātāla*, Kaṭha, as the result of his false practice, is reborn as an Asura by name of Meghamālīn. One day, "Pārśva happening to see on the wall of his palace a picture of the Arhat Nemi, who had taken the vow early in life, decides to do the same. . . . He wanders from place to place, instructing and acclaimed as a Saint. While standing in the forest of Kauśāmbī in the *kāyotsarga* posture, the serpent king Dharāṇa comes in great state to do him honour, performs a mimic representation and during three days holds an umbrella over his head to protect him from the sun. The Asura Meghamālīn (the soul of Kamaṭha) attacks Lord Pārśva with tigers, elephants etc. Dharāṇa, then excoriates Meghamālīn's hatred of the Lord, pointing out he had done him no injury but on the contrary, had saved him from the sin

1. वाराणस्यामभूद्विश्वसेनः काश्यपगोत्रजः ।

ब्रह्मास्य देवी सम्प्राप्तवसुधारादिपूजना ॥

Uttara P.

of burning up Dharaṇa on the occasion of his uncanny practice".¹

The name of Pārśva has been explained in Jaina literature differently. "He touches (*Spṛśati*) all ideas by knowledge"—is one version. The name was given him because his mother before his birth while lying on her couch, saw a black serpent crawling about. This is the version of the *Pārśvanātha Carita* also. Thirdly, he is the lord (*Nātha*) of his Yakṣa named Pārśva.²

Very little now remains to explain emblem of a serpent. Throughout his life and tradition, serpent plays a prominent part. We shall have a further occasion of dealing with the symbolism of the Yakṣas and Yakṣiṇīs separately. It here suffices to add that the *Gaṇadhara-Sārdha-Śataka* speaks of Pārśva wearing nine serpent's hoods; (*Pārśvanātha Naraphana Dharaṇa*).³ Thus, the canon of the numbers of hoods cited above is not always regular.

Mahāvīra.

Mahāvīra, the twenty-fourth or the last Jina is the greatest of all the Tīrthaṅkaras. His position is of unchallenged eminence in the Jaina religion, history and iconography. Being the Lion among the Jaina prophets, rightly given was his emblem of a lion. His Yakṣa spirits are respectively known as Mātāṅga and Siddhāyikā. The Magadhan King Śreṇika or better known as Bimbisāra acts as his *Chowri*-bearer. His *Kevāla* tree is called *Sāla* (L. *Shorea Robusta*).

1. M. Bloomfield : *The Life and stories of the Jaina Saviour*. Pārśvanātha (Baltimore, 1914), based upon *Pārśvanātha Carita*, p. 10. The same incident we find represented in some images of Pārśva. Vide J. Ms. 1 (Gupta Gallery) *Indian Museum*. "The rest of the slab is profusely covered over with human figures, demons, monsters, and animals, doubtless a representation of the attack of Pārśvanātha by his enemy Kamatha, treated after the fashion of the attack of Māra on Buddha Gotama" Anderson : *Catalogue* Part II.

2. स्पृशति ज्ञानेन सर्वभावानिति पार्श्वः । तथा गर्भस्थे जनन्या निशि सर्पो दृष्ट इति गर्भानुभावोऽयमिति मत्वा पश्यतीति निरुक्तात्पार्श्वः । पार्श्वोऽस्य वैयावृत्यकरः यक्षः तस्य नाथः पार्श्वनाथः ।

Abhidhānacintāmaṇi.

3. Bloomfield, *Ibid.* p. 20. See *Weber-Verzeichnisse* Vol. II, p. 982. Rohiṇya-carita, however, asserts clearly that Dharaṇendra here called 'Nāga King of Patāla,' covers him with seven hoods.

The statues of all sizes, which number great, have been found in all Jaina places of Northern and Southern India. The complete images show in detail an accord to the description furnished above. Standing and seated figures have been met with, which range in size from a miniature to a colossus. In most cases, the image is represented as seated rather than standing in which posture other Tīrthaṅkaras usually appear in sculptures.¹

Regarding his life history, the Jaina books such as the *Kalpa-Sūtra*, *Uttara-purāṇa*, *Triṣaṣṭi-Śalūkā Puruṣa Carita*, *Vardhamānacaritra* yield abundant materials. We just deal with those important events of his life, which relate directly to his images and worship. The five *Kalyāṇakas* really mark out the salient periods of a Jina's life. These in Vardhamāna's life are associated with interesting episodes.

Vardhamāna was born of a royal family of Videha or North Bihār, his father Siddhārtha, being the ruling prince of Kuṇḍapura, the abode of the Nāta or Nāya clan. His mother is known by the name of Triśalā.² Connected with his birth is the auspicious legend that the Tīrthaṅkara was actually born of Devanandā of the family of Jālandhara, wife of Rṣabha Datta, a Brāhmaṇa, but Indra finding that a Jina ought not to according to tradition, take his birth in a Brāhmin family, transferred the foetus through his general Harinegameśa to the womb of Triśalā, a Kṣatriya lady of royal family.³ The child Vardhamāna

1. Vide Fig. B. 25., *Nagpur Museum*, Fig. B 4. *Rajpur Museum*: Two very ancient images in the Arch. Collection, on the Vaibhār Hill, Rajgir; See T a 2 Fig. (Gupta Gallery), *Indian Museum*. Anderson : *Catalogue*, Part II., p. 207, the *Gwalior Fort* sculptures include many prominent figures of Mahāvira. In the *Deogarh Fort*, I noticed a well-preserved image of Vardhamāna on a plinth near the Western gate. The fig. is attended by his Yakṣa and Yakṣiṇī. The earliest images of the Tīrthaṅkara are those which were discovered from the *Kaṅkālī-līlā*. Vide P. XVII., XCI. V.A. Smith's "The Jaina stupa and other antiquities of Math'ra."

2. भारतेऽस्मिन् विदेहाख्ये विषये भवनाङ्गने ।

राज्ञः कुण्डपुरेशस्य वसुधाराज्यतत् पृथुः ।

सप्तकोटीः मनीः सार्द्धाः सिद्धार्थस्य दिनं प्रति ॥

Uttarapurāṇa.

3. Cf. तस्याश्च देवन्दाया गर्भयोर्व्यत्ययो मया ।

विमृश्यैवं शतमुखः समाहूय उगित्यपि ॥

had shewn early signs of being destined to be a Prophet. Thirty years he lived as a house-holder, 'but after his parent's death, he determined to take the ascetic life and obtained the permission of his brother, who had, then, become king. He renounced everything, all his gold and jewels, distributing them in charity and dividing them among his relatives. He then proceeded in his palanquin to the Park called Sundavana (*Śveta*) or Sārathi Khaṇḍa (Digm. in Kuṇḍanagara (of Vaiśālī) and there under the *Āśoka* tree, he stripped himself of all his raiments and jewels and entered upon an ascetic life of severest penances and austerities.

The adorable ascetic hero for one year and a month wore clothing, afterwards he went robeless and had no vessel but his hand. Mahāvīra for twelve years and full six months, entirely neglected his body, and laid aside all care of his person, he conducted himself with perfect patience and equanimity and felt nothing dispirited by the wretchedness of his condition. He had no attachment or tie binding him to the world. These ties are of four kinds: articles of possession, place, time and affections.¹ "Bound neither to this world nor to the world to come desiring neither life nor death, wholly superior to worldly attachments, he set himself to slay the enemy *works* (*Karma*).

The third stage of Mahāvīra's life is represented by his attainment of *Kevalajñāna* or Perfect knowledge. After twelve years of constant practice of asceticism and meditation, when he was 42 years old he went to a place differently known as Tṛmbhikagrāma or Jṛmbhikagrāma, not far from the Pārśvanātha hills. There under the shade of a Sāla tree by the side of the river called R̥tuvālika or R̥juvālika, 'sitting in a crouching posture, as one does in milking a cow' (*Samparyāṃkāśana*), he was in deepest meditation and attained the absolute or the perfect knowledge. From that time, he became an Arhat or Jina.

Then began his career as a preacher of his doctrine which

आदिदेश तथा कर्तुं सेनान्यं नैगमेपिणम् ।

विदधे नैगमेषी च तथैव स्वामिशासनम् ॥

Triṣaṣṭi-śalākā-puruṣa-carita, Parvan, 10. 2nd Sarga, 24-25.

1. Rev. J. Stevenson's version of the *Kalpa Sūtra* (1848).

went on for 30 years until his *Nīrvāṇa* or death. The fundamental point in his doctrine is that birth is nothing, caste nothing, and authority of scripture is nothing but *karma* every thing and one gets full release from the revolution of births and deaths on the destruction of *Karma* through utmost austerities. Like Buddha, he preached first to the rich and aristocratic, and though his followers are to be found more amongst the middle classes, his earliest supporters seem to have been rulers and petty kings. . . . The Digambara and Śvetāmbara legends give the names of the different rulers Mahāvīra visited, and tell how Cetaka, king of Videha became a patron of the order, and Kuṇika, king of Aṅga, gave him the most cordial welcome, and how, when he travelled as far as Kauśāmbī, he was received with the greatest honour by its King Śatānīka, who listened with deep interest to his preaching and eventually entered his order. The Digambaras claim that in 30 years he converted to Jainism, Magadha, Bihār, Prayāga, Kauśāmbī, Campāpurī and many other powerful states in North India.¹ The places visited by the Jina number great in the Jaina chronicles. The first rainy season of his religious ministry was spent at a town named Asthigrāma. "Proceeding then to Campā and Pṛṣṭacampā, he there spent 3, a Vāṇijyagrāma near Vaiśālī he spent 12, and in the village of Nālandā, near Rājagṛha 14, six at Mithilā, two at Bhadrīkā, one at Śrāvastī, one at Paṇṭabhūmī, and the last of the rainy season, he spent at Pāpā, the place of his *Nīrvāṇa*. His first disciple was Gotama Indrabhūti, who attained Supreme knowledge and became the chief of his perfectly initiated disciples. At the last-named place, sitting on his lotus seat, he preached the fifty-five discourses that explain the results of *Karma* and while repeating all alone the sixty-sixth called the chief lesson, he passed away at the age of 72 in about 527 B.C.²

We are to deal now with the origin of his name and symbolism. The two principal names by which he was known were
is explained

1. *The Heart of Jainism*. p. 40.

2. This short life of Mahāvīra is sketched mainly from the *Kalpa Sūtra* of the Śvetāmbaras. The Digambaras, however, differ in the points of his birth, marriage and dress in the Saint's life. Cf. *Uttarapurāṇa* and the *Digambara Harivaṃśa Purāṇa*, Chapters II, III.

'since the prince was placed in the womb of the Kṣatriyāṇī Trīśalā this family's (treasure) of gold, silver, riches, corn, jewels, pearls, shells, precious stones and corals increased, therefore, the prince shall be called *Vardhamāna* (i.e. Increasing).¹ He was called Vira or Mahāvira inasmuch as he specially sent away the deeds (*Karmans*)².

His symbol of the lion is the most befitting mark of his spiritual heroism. His forbearance, his austerities, his strenuous work in the path of destroying work are all unmistakable proofs of his lion-like personality. Indeed, he figures amongst the whole range of Jaina Tīrthaṅkaras as the *Coeur de lion*. For the same reason, we find his Yakṣiṇī Siddhāyikā has the symbol, as her vehicle, of a lion. His Yakṣa Mātāṅga riding an elephant personifies the royal power, which was associated with Vardhamāna in his worldly as well as in his spiritual life.

Ācārāṅga Sūtra. S.B.E. XXII, p. 191.

विशेषेण ईरयति प्रेरयति कर्माणीति वीरः ।

Abhidhāna-Cintāmaṇi.

He had also five names Vira, Ativira, Mahāvira, Sanmati, Vardhana.

CHAPTER II

THE YAKṢAS AND THE ŚĀSANA-DEVATĀS

In what period of time and how the Yakṣas and their spouses Yakṣiṇīs otherwise known as Śāsana-devatās first appeared in the Jaina pantheon, we have no means of ascertaining. This much can be said with reliable certainty that these demi-gods do not represent purely Jaina elements but the form in which we find them is an outcome of mixture of ideas. The names of some of the Yakṣas and Śāsana-devatās betray unmistakable identity with those of Hindu deities while the symbols connected with them are also of those of the latter class. These are:—

प्रचेतसः सुता यक्षास्तेषां नामानि मे शृणु ।
केवलो हरिकेशश्च कपिलः काञ्चनस्तथा ।
मेघमाली च यक्षाणां गण एष उदाहृतः ॥

Agni-Purāṇa.

The Yakṣas as a class had existed in popular belief and in literary tradition of the Hindus much earlier than the rise of both Buddhism and Jainism. Kuvera or Vaiśravaṇa, the king of the Yakṣas, who was the treasurer of Śiva and lord of the Alakā is several times referred to in early Hindu literature. His attendants were many and several of them are mentioned in a canonical text of the Jains thus, Pūrṇabhadra, Maṇibhadra, Śālibhadra, Sumanabhadra, Lakṣarakṣa, Pūrṇarakṣa, Śravaṇa, Sarvayaśas, Sarva-kāma, Saṃrddha, Amogha, Asmata.¹ Of these Maṇibhadra, whose another name is Yakṣendra or Yakṣapati² attained much antiquarian importance on account of a discovery of his image in the frontier. Such discussion was evoked and it was generally accepted by scholars that Maṇibhadra was a Yakṣa. It may be remarked here in brief that this image must be Jaina in origin on the ground that Maṇibhadra's name as Yakṣendra is counted in the list of the Jaina Yakṣas and the inscription in the pedestal reads like the Mathurā Jaina-

1. *Bhagavati-Sūtra* III. 7, also discussed by Rai Bahadur R. Chanda in his "four ancient Yakṣa statues", p. 6. *Journal of the Dept. of Letters, Cal. University*, 1921.
2. See M. BH.

inscriptions. The Yakṣas are, in Indian tradition, regarded as the presiding spirits over wealth and therefore it is easy to see why Jains who represent a mercantile class specially endeared themselves to this cult and appropriated them especially among the class of their Dhunḍhi-devas or highest divinities.

In the foregoing chapter, we have had occasion, in connection with the individual Tīrthaṅkaras, of making mention of the Yakṣas by names but a description of their general character was not outlined. 'A Yakṣa is a devotee of the Tīrthaṅkaras',¹ so defines a Jaina liturgical text. According to the Jaina belief, Indra appoints one Yakṣa and Yakṣī to serve, as attendants of each Tīrthaṅkara. The Yakṣa would be on his right side and Yakṣiṇī on his left. Thus, they also came to be called Sāsana-Devatā or attendant spirits. According to Hemacandra, a Yakṣa originates from the particular religious spirit of a Jina.² Hence, we can take, in all strong probability, that the Yakṣa was the leader of the disciples and Yakṣiṇī was the first female convert. Truth of this statement can also be supported by the fact that just like the disciples of the Buddha in his image, the Yakṣa and the Yakṣiṇī occupy the corner of the pedestal on which the Tīrthaṅkara figure is seated. In later development, the Yakṣa cult obtained greater veneration among the Jains, hence we find detached independent images of the Yakṣas among the ancient ruins. In this connection, we should bear in mind that the Yakṣas are traditionally known as demi-gods of riches, Kuvera, their leader, being the supreme deity of treasures. The question may arise why the Yakṣas play such a prominent role in the Jaina Pantheon and why they became associates of the Tīrthaṅkaras. It may again be conjectured and probably

यक्षा भक्तिदक्षास्तीर्थकृतामिमे ।

cf. या पाति शासनं जैनं सद्यः प्रत्यूहनाशिनी ।

साभिप्रेतसमृद्धयर्थं भूयात् शासनदेवता ॥

Pratiṣṭhā-kalpa, p. 13.

A Yakṣa is always spoken of as "तत्तीर्थजन्मा", "तत्तीर्थभूः" ततश्च तीर्थे तत्रैवोत्पन्नः ।" तीर्थे "तत्र समुत्पन्ने" etc., repeatedly in Hemacandra's *Triṣaṣṭiśalākāpuruṣa-carita*. A yakṣa is again clearly described as the defender of the Jina's religion. (ओं नमो गोमुख-यक्षाय श्रीयुगाङ्गे जिनशासनरक्षाकारकाय—*Ācāra-dinakara*) MSS., *Rāmāgāṭa* Collection, Benares).

with strong grounds that as the Yakṣas and Yakṣiṇīs were leader disciples of the Jinas, they had been chosen from the rich mercantile class and some of them had represented as bankers. In actual images, we find them decorated in rich jewels and characterised with the symbol of money-bag etc. Apart, however, from this historical background, some quasi-mythological incidents exist in the Jaina literature to explain the origin of some of the Yakṣas, as for instance, Dharaṇendra and Padmāvai in the case of Pārśvanātha. We, now, proceed to discuss the iconographic points of each and every Yakṣa or Śāsana Deva.

Gomukha

As first in order of the Yakṣas, Gomukha is attached to Rṣabhanātha. The texts of both the branches of Jainism concur generally in respect of his attributes. His hands hold the *Varada Mudrā* and a rosary and left hands hold a *Pāśa* (Digambara *Paraśu* or Axe). His riding animal differs from an ox according to some texts, to an elephant according to others. His colour is golden.¹ The Digambara books assign in addition a *Dharma*

1. चतुर्भुजः सुवर्णाभो गोमुखे वृषवाहनः । हस्तेन परशुं धत्ते बीजपूराक्षसूत्रकम् ।
वरदानपरः सम्यक् धर्मचक्रञ्च मस्तके ।

Vasunandi's *Pratiṣṭhā-sāroddhāra* (MSS. *Jaina Siddhāntabhāṣana, Arrah*).

- Cf. सव्येतरोर्ध्वकरदीप्रपरश्वधोक्षसूत्रं तथाधरकराङ्कफलेष्टदानम् ।
प्रागोमुखे वृषमुखं वृषगं वृषाङ्कं भक्तं यजे कनकभं वृषचक्रशीर्षम् ॥

Pratiṣṭhā-sāroddhāra by Āśādharma, p. 66

Also Cf. स्वर्णाभो वृषवाहनो . . . चतुर्बाहुभिः . . .

Ācāra-dīnakara.

Again

वराक्षमालाशालिभ्यां दोभ्यां दक्षिणपार्श्वयोः ।
मातुलिङ्गपाशभृद्भ्यां वामदोभ्यां च शोभितः ॥
हेमवर्णी गजरथः etc., *Triṣaṣṭi-śalākā-puruṣa-carita*.

Further, प्रथमजिनस्य गोमुखो यक्षः स्वर्णवर्णो गजवाहनः

Pravacana-Sāroddhāra (MSS. *Chāni Jaina Bhandāra, Baroda*).

ऋषभे गोमुखो यक्षो हेमवर्णो गजाननः ।

वराक्षसूत्रपाशञ्च बीजपूरं करेषु च ॥

Sūtradhāra Maṇḍana's Vāstu-śāstra (MSS. No. 1351, Jaina Collection jñāna Mandir, Baroda. Cf. the details in the *Mandira-pratiṣṭhā-vidhāna* MSS. *Jaina Siddhāntabhāṣana, Arrah*).

Cakra symbol to his head. Images of Gomukha are found in two types, one detached and larger in size and another miniature in form as attendant to Ādinātha in his representation. The latter type is more abundant as images of Ādinātha can be met with in numerous Jaina places of India. In both the types, the figures do not, as a rule, strictly follow the canons of iconography as laid down by the scriptures. The figure of Gomukha, for instance, from *Gandāval* in Gwalior state shows a staff, axe etc. in his hands. This ascription of the attributes is due to the artist's partial obedience to divergent texts.

Now, how to explain the symbolism and name of this particular Yakṣa? His bull face, bull as animal, *Dharma Cakra* mark on his hand all speak of his intimate association with Rṣabhanātha or Vṛṣabhanātha, whose bull and *Dharma Cakra* (wheel of the law or faith) are the prominent effigies. Further, we find, in one text, that he has been identified with Dharma or God of Gods (Mahādeva), he being the originator of the Jaina religion. Thus, he is also identified with a bull, the symbol of religion.¹

Mahāyakṣa

The Digambara, as well as the Śvetāmbara texts coincidentally describe him as riding an elephant and having four faces and eight hands armed with weapons. Only with regard to these weapons the texts vary. The Śvetāmbara books enumerate them as (for right hands) *Varada*, club, rosary, noose, (for left hands) *citrus*, *Abhaya*, goad and *Śakti*.² The Digambara texts read for these a disc, trident, lotus, goad (for left arms), a sword, staff, axe and *Vara-Mudrā* (for right arms). Another point of difference between the texts of the two sects is that the Śvetāmbaras

ओं चत्वारः शृङ्गास्त्रयोऽस्य पादा द्वे शीर्षे सप्त हस्तासोऽस्य ।

त्रिधा बद्धो वृषभो रोरवीति महादेवो मर्त्यं आ विवेश । स्वाहा ॥

Pratiṣṭhāsāra-saṃgraha, p. 13. MSS. J.S. Bhavan. Arrah.

ततश्च तीर्थे तत्रैवोत्पन्नो यक्षश्चतुर्मुखः ।

श्यामवर्णो गजरथो महायक्षाभिधानतः ॥

Cf. the description of the Yakṣa in *Pravacana-sāroddhāra* and also in the *Ācāra-dinakara*.

will have green colour, while the Digambaras will have golden colour for the Yakṣa.¹

We do not know images of Mahāyakṣa except in the case of attendant miniature figures as can be seen in the sculpture of Ajitanātha.² Correspondence between the descriptions given above and the figures may be maintained.

The Yakṣa's symbol of an elephant should be interpreted as directly concerned with his master's symbol of the same animal. His eight arms naturally correspond with his four faces.

Trimukha

Trimukha is Sambhavanātha's attendant disciple. Texts of both the Śvetāmbaras and Digambaras are concordant in describing this Yakṣa as possessed of three faces, six arms and riding on a peacock. With respect to articles held in the hands, the books vary in some respects. The Śvetāmbara texts give him a mongoose, club, *Abhaya-Mudrā* (for his right hands) and a citrus garland and rosary (for his left hands).³ The Digambara text, on the contrary, gives the following attributes for his six arms—a disc, sword, *Śṇi* (goad) staff, trident and dagger.⁴

1. चक्रत्रिशूलकमलाङ्कुशवामहस्तो निस्त्रिशदण्डपरशुप्रवरान्यपाणिः ।

चामीकरद्युतिप्रभाङ्कनतो महादिर्यक्षोऽजितो गजरथश्चतुराननोऽसौ ॥

Pratiṣṭhāsāroddhāra, p. 66.

Cf. अजितस्य महायक्षो हेमवर्णश्चतुर्मुखः ।

गजेन्द्रवाहनारूढः स्वोचिताष्टभुजायुधः ॥

Vasunandī's *Pratiṣṭhāsāra-saṃgraha* MSS, Jaina Collection, Arrah.

2. The figure of Mahā-Yakṣa occurs in the Sculpture of Ajitanātha, *Deogarh Fort*, Jhansi. Cf. *Arch. Serial No.* 2225.
3. त्रिनेत्रस्त्रिमुखः श्यामः पङ्कवाहुर्बहिर्वाहनः । दक्षिणैर्नकुलधरः गदाभृदभयप्रदैः । युक्तो वामैर्भुजैर्मातुलिङ्गदामाक्षसूत्रिमिः ॥

Hemacandra's *Sambhavadārita*.

Cf. श्यामवर्णो मयूरवाहनः पङ्कजो नकुलगदाभययुक्तदक्षिणकरकमलः
मातुलिङ्गदामाक्षसूत्रयुक्तवामपाणिः

Pravacana-sāroddhāra MSS, Jaina Bhandar Chhani Baroda,

4. चक्रासिष्णुपगसव्यसयोन्यहस्तैर्दण्डत्रिशूलमुपयन् शतकर्तिकां च ।
वाजिध्वजप्रभुनतः शिखिगोऽजनाभस्यक्षः प्रतीक्षतु बलिं त्रिमुखाख्ययक्षः ॥

Pratiṣṭhā-sāroddhāra.

Cf. the same details in *Mandira Pratiṣṭhāvidhāna* MSS, Jaina bhavana, Arrah.

Separate representations of Trimukha have not been discovered anywhere in India. A corner figure in miniature of the Yakṣa may be seen in the sculpture of the third Jina Sambhavanātha. In general details, the figures accord with the canonical descriptions.

His symbol of peacock has close connection with his *Takṣiṇī*, Prajñapti, who is one of the presiding deities over learning or as they are the *Vidyādevīs*, and who also has peacock as her vehicle. The Yakṣa's name of *Trimukha* can be explained as his having three faces.

Yakṣeśvara

He belongs, as an attendant spirit, to Abhinandana. He is characterised by the symbol of an elephant, the ascription thereof is common to divergent books. The attributes held by the spirit are not regular. Sectarian canons vary in this respect. According to the Śvetāmbara view, the Yakṣa holds in his right hands—a *citrus*, a rosary, and in his left hand, a mongoose and a goad.¹ According to the other view, he has a bow, shield (*khetaka*) and a sword.²

We have not met with any instance of an image of Yakṣeśvara as a separate piece. The sculpture of Abhinandana, however, includes a figurine of this Yakṣa and when compared reveals much correspondence in respect of symbolism with the canonical description.³

This Yakṣa has been described as the King of Yakṣas (Yakṣeśvara) and very powerful. The elephant symbol, in his

1. तीर्थयक्षेश्वरस्तत्र श्यामो द्विरदवाहनः ।
दोर्दण्डौ दक्षिणौ विभ्रन्मातुलिङ्गाक्षसूत्रिणौ ॥
वामौ च धारयन् वाहू नकुलाकुशधारिणौ ॥

Hemacandra's *Abhinandana-carita* III. 2.

- Cf. श्यामसुन्दरवाहनो युगभुजो हस्तद्वये दक्षिणे ' ' मुक्ताक्षावलिमुत्तमां परिणतं
' ' मातुलिङ्गं वहन् वामेऽप्यङ्कुशमुत्तमं च नकुलं कल्याणमालाकरः ॥

Ācārādinakara (MSS. Rāmaghāṭa Jaina Collection)

2. प्रेङ्खदनुःखेटकवामपाणिं सकम्पत्राणास्यपसव्यहस्तम् ।
श्यामकरिस्थं कपिकेतुभक्तं यक्षेश्वरं यक्षमिहार्चयामि ॥

Pratiṣṭhāsāroddhāra, p. 68.

3. Cf. Fig. B. 10. *Nagpur Museum Collection*.

case, betrays thus kingly magnificence. His goad is an instrument for driving the elephant. The symbol of a mongoose (*Nakula*) is curiously identical with the same symbol held by Jambhala, the Buddhist Kuvera of wealth.

Tumbara

He is attached to Sumatinātha Jina as an attendant Yakṣa. That his vehicle is Garuḍa is attested by the scriptures of both the sects of Jainism. His attributes according to the Śvetāmbara iconography are : *Varada*, *Śakti* (spear) club and noose¹ whereas the Digambara variants are these: two snakes, fruit and *Varada*.² The Digambara scripture gives him in addition a snake in the shape of a holy thread.

Except in the sculpture of Sumatinātha, no separate image of Yakṣas has up to the present been discovered.

Tumbara, in Hindu Literature is said to be the divine musician, a Gandharva. In Jaina pantheon, this aspect is completely changed for some reason or other; he changed his musical instrument for deadly weapons. Both he and his Yakṣiṇī known as Puruṣadattā (among the Digambara) ride upon birds, his being Garuḍa, and the Yakṣiṇī's red goose (*Cakravāka*). The Jina Sumatinātha, to whom they are attached, has also a red goose for his emblem.

Kusuma or Puṣpa Yakṣa

His characteristic symbol, according to the Śvetāmbaras and Digambaras, is an antelope. Texts of both the sects, how-

1. तत्तीर्थे तुम्बरुर्नाम श्वेताङ्गस्ताक्षर्यवाहनः ।
दक्षिणौ वरदशक्तिधरौ बाहू समुद्रहन् ।
वामौ बाहू गदाधरौ पाशयुक्ता च धारयन् ॥

Hemacandra's *Sumatināthacarita*.

2. सर्पोपवीतं विषपन्नगोर्ध्वकरं स्फुरद्दानफलान्यहस्तम् ।
कोकाङ्कनम्रं गरुडाधिरूढं श्रीतुम्बरं श्यामरुचि यजामि ॥

Pratiṣṭhāsāroddhāra, p. 67.

Cf. सर्पद्वयं फलं धत्ते वरदः परिकीर्तितः ।

सर्पयज्ञोपवीतोऽसौ खगादिपतिवाहनः ॥

Vasunandi's *Pratiṣṭhāsārasaṅgraha*, Arrah Jaina Collection.

ever, diverge with regard to the objects held by him. The Śvetāmbara Yakṣa will have four hands holding a fruit and *Abhaya* (in the right hands) and a rosary and a mongoose, (in his left hands).¹ The Yakṣa as known to the Digambaras has a lance, *Varada-Mudrā*, shield and *Abhaya-Mudrā* in his four hands.²

The Yakṣa's name as Kusuma or Puspā (flower) has direct connection with the emblem of red lotus flower of his master. His antelope symbol standing for the idea of quickness seems to be associated with his Yakṣiṇī, whose name is 'Manovegā' or 'quick as mind' (in a literal sense).

Mātaṅga or Varanandi

His characteristic emblem is not common to both the sects. The Śvetāmbara view will prescribe an elephant for his vehicle while the Digambara will make him ride a lion. The attributes which the Yakṣa holds vary with the books of the two sects. The Śvetāmbara version gives them as: a *Vilva* fruit, noose, mongoose and goad.³ The other version enumerates the same as:—staff, spear, *Svastika* and flag.⁴ One text, however, of the Digambaras speaks of the Yakṣa as two-armed and as having a crooked face.⁵

1. श्रीपद्मप्रभस्य कुसुमो यक्षो नीलवर्णः कुरङ्गवाहनश्चतुर्भुजः फलाभययुक्त-
दक्षिणपाणिद्वयो नकुलाक्षमूत्रयुक्तवामपाणिश्च ।

Pinacana-āroddhāra (MSS. Chhāni Jaina Bhāṇa, Barodā).

CC. स्फूर्जत्फलाभयमुदक्षिणपाणिर्गुप्तो नकुलाक्षमूत्रयुक्तवामकरद्वयश्च संघं
जिनार्चनरतं कुसुमः पुनातु ।

Ācāradinakara (MSS. Ramaghāṭa Collection, Benares).

2. मृगाधिरूढं वरकुन्तवामकरं सखेटाभयसव्यहस्तम् ।

श्यामाङ्गमव्जज्वजदेवसव्यं पुष्पाख्ययक्षं परितर्पयामि ॥

(Mandira Pratīṣṭhāvidhāna MSS. Jain Siddhānta bhavana, Arrah).

3. सुपाश्वर्यस्य मातङ्गो यक्षो नीलवर्णो गजवाहनश्चतुर्भुजो विल्वपाशयुक्तदक्षिण-
पाणिद्वयनकुलाकुशयुक्तवामपाणिः ॥

Pinacana-āroddhāra (MSS. Chhāni Collection).

1. सिंहाधिरोहस्य सदण्डशूलसव्याव्यपाणेः कुटिलाननस्य ।

कृष्णत्विषः स्वस्तिककेतुभक्तेर्मातङ्गयक्षस्य करोमि पूजाम् ।

Pratīṣṭhāsāroddhāra.

5. सुपाश्वर्याथदेवस्य यक्षो मातङ्गसंज्ञकः ।

द्विभुजो वक्रतुण्डोऽसौ कृष्णवर्णः प्रकीर्तितः ॥

Pratīṣṭhāsārasaṅgraha (MSS. Jain Siddhānta bhavana, Arrah).

A survey of the North Indian Museums and Jaina sites makes it possible for me to say that nowhere a separate image of this particular Yakṣa has been found. In the sculptures of Supārśvanātha, however, we find him represented in his usual position.

As his name (Mātaṅga—'elephant') suggests, his symbol ought to be appropriately an elephant. And his goad shows that he drives the animal. In his Digambara aspect, his *Svastika* symbol may be explained as directly concerned with the same emblem belonging to his master Supārśvanātha.

Vijaya or Śyāma Yakṣa

He has, in the Digambara version, three eyes, and holds in his hands a fruit, rosary, axe and the *Varamudrā*¹; with some alterations the Śvetāmbaras represent him with three eyes, a swan as his vehicle, two hands holding a disc and a club.² He is known to them by the name of Vijaya.

The sculptures of Candraprabha include, as a whole, a figure of this Yakṣa. The symbolism as noticed above is followed by such figures.³

Ajita

His symbol of a tortoise as a vehicle is admitted by both the sects. The attributes vary, however, with them. The Śvetāmbara image will hold in his hands, a *citrus*, rosary, mongoose and a spear.⁴ The image as conceived by the Digambaras will bear

1. चन्द्रप्रभजिनेन्द्रस्य श्यामो यक्षस्त्रिलोचनः ।

फलाक्षसूत्रकं घत्ते परशुं च वरप्रदः ।

Ibid., (MSS, Jaina Siddhānta bhavana, Arrah).

2. तत्तीर्थभर्हरिद्वक्षविजयो हंसवाहनः ।

दधानो दक्षिणे चक्रं भुजे वामे तु मुद्गरम् ॥

Hemacandra's *Triṣaṣṭiśalākāpuruṣacarita*).

3. A clear figure of the Yakṣa in the sculpture of Candraprabha, discovered in the Gwalior State Arch. No. 84.

4. तत्तीर्थजन्मा त्वजितः श्वेताङ्गः कूर्मवाहनः ।

बिभ्राणो दक्षिणौ बाहू मातुलिङ्गाक्षसूत्रिणौ ॥

वामौ तु नकुलकुन्तधारिणौ धारयन् भुजौ ॥

Smṛddhināthacarita by Hemacandra.

vice above a *Śakti*, *Varada*-mudrā, fruit and rosary.¹

The tortoise symbol is the same with the symbol of his Yakṣiṇī (according to the Digambara version). The Śvetāmbara Yakṣiṇī holds an urn having some connection with water. All this group of emblems agree in nature with the aquatic symbol of a crocodile or a crab as associated with their master Suvidhinātha.

Brahma Yakṣa

He is invariably given four faces, three eyes, eight hands, and a lotus seat. The difference lies in respect of the attributes held by the eight hands. The Śvetāmbara Brahma Yakṣa bears the following objects in his hands: —a *citrus*, club, noose, *Abhaya*, mongoose, mace, goad and rosary.² The Digambara variants are : a bow, staff, shield, a sword, *Vara-Mudrā* etc. The conception of this Yakṣa has much in common, together with the name with that of the Brāhmanic deity Brahmā. The same four faces (*Caturmukha*) an epithet of Brahmā, the lotus seat etc. are attributed to this demi-god. His Yakṣiṇī Aśokā (of the Śvetāmbaras) has the lotus-seat while the same Yakṣiṇī as represented by the Digambaras has black hogs for her chariot and with the emblem of dawn may be said to be the *Aurorā* of the Jains.

Īśvara Yakṣa

This Yakṣa of Śreyāṇśanātha has from both accounts, a bull vehicle, three eyes and four hands. The Digambara canon places on his hands the attributes of a trident (*Trisūla*), staff, rosary and a fruit.³ The Śvetāmbara icon of the same Yakṣa

1. अजितपुष्पदण्डस्य यक्षः श्वेतचतुर्भुजः ।
फलाक्षसूत्रशक्तचाढ्यो वरदः कूर्मवाहनः ॥

Pratiṣṭhāsāra-saṃgraha.

2. तत्तीर्थभूत्रं ह्यनामा यक्षस्त्र्यक्षश्चतुर्भुजः ।
पद्मासनः श्वेतवर्णश्चतुर्भिर्दक्षिणैर्भुजैः ।
मातुलिङ्गी मुद्गरभृत्सपाशाभयदायिभिः ।
वामैस्तु नकुलगदाङ्कुशाक्षसूत्रधारिभिः ॥

Hemacandra's Śitalanāthacarita.

3. त्रिनेत्रो वृषवाहनः फलाक्षसूत्रसंयुक्तः सत्रिशूलश्चतुर्भुजः ।

Pratiṣṭhā-sāra-saṃgraha (MSS., Arrah Library).

holds a mongoose, rosary, staff and a fruit.¹

A separate image of this Yakṣa was unexpectedly explored by the author, who gave it to the Indian Museum, Calcutta. The image with slight modifications agrees with the scriptural description. The important symbol of a bull is prominent enough in the figure.

From the aforesaid description and from the name itself the Yakṣa, represents a borrowed form of the Brāhmanic Śiva or Īśvara. His Yakṣiṇī also bears the name of Gaurī (according to the Digambaras). And as Mānavī (Śvetāmbara version), she rides an elephant like the consort of Śiva. All this shows that the older gods became subordinate to the Tīrthanīkaras whom they also served as attendants with their wives.

Kumāra

Both the texts of the Śvetāmbaras and the Digambaras coincide in attributing to him a vehicle of swan and white complexion.² The Digambara view makes him three-headed and six-handed while the Śvetāmbara school only four-armed. The attributes held by him according to the former are a bow, ichneumon, fruit, club, *vara*.³ The attributes as represented by the latter view are a *citrus*, arrow, mongoose and bow.⁴

It is rather curious that this Yakṣa, who bears the analog-

Cf. त्रिशूलदण्डान्वितवामहस्तः करेऽक्षसूत्रं त्वपरे फले च ।

Pratiṣṭhā-sāroddhāra. p. 68.

1. वृषयानो मातुलिङ्गगदादक्षिणदोर्द्वयः ।

नकुलाक्षसूत्रयुक्तदक्षिणेतरवाहुकः ॥

Hemacandra's *Śreyāṃśanāthacarita*.

2. त्रिमुखः षड्भुजः श्वेतः सुरूपो हंसवाहनः ।

Pratiṣṭhā-sāra-saṃgraha (Jaina Bhavana, Arrah).

3. शुभ्रो धनुर्बभ्रुफलाढ्यसव्यहस्तोऽन्यहस्तेषु गदेष्टदानः ।

लुलायलक्ष्मप्रणतस्त्रिवक्त्रः प्रमोदतां हंसचरः कुमारः ॥

Pratiṣṭhā-sāroddhāra.

4. तत्तीर्थभूः कुमारख्यो यक्षो हंसरथः सितः ।

मातुलिङ्गशरधरौ धारयन् दक्षिणौ करौ ॥

वामौ च नकुलधनधारिणौ धारयन् भुजौ ।

वासुपूज्यजितेन्द्रस्याभवत् शासनदेवता ॥

Hemacandra's *Vāsūpūjya-carita*.

ous name to Kumāra or Kārttikeya should have a swan instead of a peacock for his vehicle while the next Yakṣa, who is called Caturmukha (an epithet of Brahmā) has a peacock as his riding animal. In all probability there must have been some unknown anomaly in the symbolism of these two Yakṣas.

Caturmukha or Ṣaṣmukha Yakṣa

He is known by the name of Caturmukha, to the Digambaras and Ṣaṣmukha to the Śvetāmbaras. Both sects, however, concurrently assign to him the vehicle of a peacock. Caturmukha has twelve arms according to one version and eight arms according to another. The arms hold such objects as—an axe, scimitar (*Kaukseyaka*), *Akṣamaṇi* (?) shield, staff etc.¹ The Yakṣa Ṣaṣmukha has twelve hands holding a fruit, disc, arrow, sword, noose, rosary, mongoose, discus, bond, fruit, goad and *Abhaya*.²

From the description and names, he bears anomalously, as mentioned before, identity with Brahmā as well as with Kumāra or Kārttikeya. The Śvetāmbara Yakṣa is clearly called Ṣaṣmukha (six-headed, a designation of Kārttikeya) while in accordance with both the doctrines, he rides a peacock, the symbol of Kārttikeya.

Pātāla Yakṣa

The Digambara and the Śvetāmbara books agree insofar as the Yakṣa has three faces, six arms and the vehicle of a *dolphin*. The former texts state in a version of difference that he

1. विमलस्य जितेन्द्रस्य नामार्थाभ्यां चतुर्मुखः ।

यक्षो द्वादशदोर्दण्डः मुरूपः शिखिवाहनः ॥

Pratiṣṭhā-sāra-saṃgraha MSS. Jaina Bhavana.

Cf. यक्षो हरितमपरशूपरिमा (?) षट्पाणिः कौक्षेयकाक्षमणिखेटकदण्डमुद्राः ।

विभ्रच्चतुर्भिपरैः शिखिगः किराङ्कनम्रः प्रतृप्यतु यथार्थचतुर्मुखाख्यः ॥

Mandira-Pratiṣṭhā-Vidkāna (MSS 6/2 Arrah).

2. Pravacana-sāroddhāra, Dvāra 26.

तत्तीर्थभूः षण्मुखाख्यो यक्षः शिखिरथः सितः ।

दक्षिणैः शूलचक्रेषु खड्गपाशाक्षसूत्रिभिः ।

वामैः सनकुलचक्रकोदण्डशूलशङ्कुः ।

Hemacandra's *Vimalanāthacarita*.

holds a goad, spear, bow, rope, plough and fruit¹ and in addition bears a canopy of a three-hooded snake. The latter texts represent his hands as holding a lotus, sword, noose, mongoose, fruit and rosary.

For some reason or other his name "Pātāla" has been connected with Ananta both meaning serpent-kings of the nether world. His symbol of a three-headed snake may support this explanation. He seems to be the presiding spirit of the Nāga world and the plough symbol suggests of agriculture also.

Kinnara Yakṣa

The texts of both the schools is unanimous in giving this Yakṣa three faces and six arms. His vehicle differs from a tortoise with the Śvetāmbaras to a fish with the Digambaras. The former sect describes his attributes as a *citrus*, mace, *Abhaya*, mongoose, lotus and a rosary.² The Digambaras, on the contrary, describe them as a disc, Vajra, goad, club, rosary and *Vara Mudrā*.³

The symbolisms of the some of the Yakṣas are sometimes very riddling. It is certain that the conception of this Yakṣa is mainly borrowed from an older tradition. The Kinnaras are

यक्षः पातालनामकः ।

त्रिमुखः षड्भुजो रक्तवर्णो मकरवाहनः ॥

Pratiṣṭhā-sāra-saṃgraha (MSS., Jaina Collection Arrah).

Cf. पातालकः सशृणिशूलकचापसव्य-

हस्तः कषाहलफलाङ्कितसव्यपाणिः ।

रक्तोऽर्च्यतां त्रिफणनागशिरास्त्रिवक्त्रः ।

Pratiṣṭhā-sāroddhāra, p. 69.

2. तत्तीर्थभूः किन्नराख्यस्त्र्यास्यः कूर्मरथोऽरुणः ।

दक्षिणैस्तु मातुलिङ्गगदाभृदभयप्रदैः ।

वामैस्तु नकुलपद्माक्षमालामालिभिर्भुजैः ॥

Hemacandra's *Dharmānāthacarita*, Parva 4, Sarga 5.

3. घर्मस्य किन्नरो यक्षस्त्रिमुखो मीनवाहनः ।

Pratiṣṭhā-sāra-saṃgraha.

सचक्रवज्राङ्कुशवामपाणिः समुद्गराक्षालिवरान्यहस्तः ।

प्रवालवर्णस्त्रिमुखो भूपस्थो वज्राङ्कभक्तोऽर्हंतु किन्नरोऽर्चाम् ॥

Pratiṣṭhā-sāroddhāra.

supposed to be human figures with horse-heads and Kubera is their leader being called *Kimīśvara*. Gradually, we find, these Yakṣas are associated with Nāgas, Kinnaras, Garuḍas, Gandharvas and so on. Of course, the particular appearance in which they appear along with the Jinās is, no doubt, of Jaina invention. The idea of his three faces is quite original to them. The fish symbol alone given by the Digambaras is curious enough to be noticed in the case of his Yakṣiṇī Kandarpa as represented by the Śvetāmbara.

Garuḍa Yakṣa of Śāntinātha

Garuḍa Yakṣa is represented from both points of view as riding a boar. (acc. to the Pravacana-Sāroddhāra and elephant acc. to Hemacandra) and as endowed with four hands. The objects borne by the hands, as usual, vary canonically. In accordance with the Śvetāmbara view, the hands hold a *citrus*, lotus, mongoose and rosary.¹ To the other sect the hands are known to have a lotus, fruit, *Vajra* and discus.²

I saw a figure of Garuḍa Yakṣa on the Southern face of a pillar just entering the Deogarh Fort Gate (Western) as an attendant of Śāntinātha. He rides a boar and holds a club, rosary, *citrus*, and snakes. Thus, all this agrees mostly with the description cited before. It seems to be a Śvetāmbara image although in Deogarh Fort there are Digambara images in greater number as well. Both are found inseparably mixed up.

His symbol of an elephant might not have distant allusion to the mythical bird Garuḍa while holding an elephant in one hand and tortoise in another (*Gaja Kacchapa*).

1. तत्तीर्थजन्मा गरुडयक्षो गजरथोऽसितः ।

क्रोडास्यो बीजपूराब्जभृदक्षिणकरद्वयः ।

वामौ दधानो नकुलाक्षसूत्राभ्यां सहितौ करौ ॥

Hemacandra's *Śāntināthacarita*, Parva 5. Sarga 5.

2. गरुडो नामतो यक्षः शान्तिनाथस्य कीर्तितः ।

वराहवाहनश्यामो वक्रवक्त्रचतुर्भुजः

Pratiṣṭhā-sāra-saṃgraha (Arrah).

Cf. वक्रानघोऽघस्तनहस्तपद्मफलोऽन्यहस्तापितवज्रचक्रः ।

मृगध्वजार्हतप्रणतः सपर्यां श्यामः कटिस्थो गरुडोऽभ्युपैतु ॥

Pratiṣṭhā-sāroddhāra, p. 59.

Gandharva Yakṣa

The Digambara account makes this Yakṣa to ride a bird and bear four hands. The symbols held in them are a snake, noose, bow etc.¹ The Śvetāmbara representation shows a swan as his vehicle and his four hands holding a *Varada*, noose, *citrus* and goad.²

The Gandharvas are a class of demi-gods regarded as the musicians of gods and are said to give good and agreeable voice to girls. As the Yakṣas came out from all kinds of demi-gods, it is very natural that a Gandharva also had a place among them. His vehicle of a bird or a swan might echo the idea of his inherent connection with sound and sky, which is called “Gandharvanagara” or the city of the Gandharvas.

Khendra or Yakṣendra

According to the imagery of both the sects, this Yakṣa is represented as having six mouths and twelve arms. The Śvetāmbara version gives the vehicle of a conch-shell and adorns his arms with a *citrus*, arrow, sword, club, noose, and *Abhaya*, mongoose, bow, fruit, spear, goad and rosary.³ Another book of the same school gives him a peacock as a vehicle.⁴ He, as called ‘Khendra’ by the Digambaras, is described as bearing in

1. कुन्थुनाथजिनेन्द्रस्य यक्षो गन्धर्वसंज्ञकः ।
पक्षियानसमारूढः श्यामवर्णश्चतुर्भुजः ॥

Pratiṣṭhāsāra-Saṃgraha (MSS. Arrah).

Cf. सनागपाशोर्ध्वकरद्वयोऽघः करद्वयात्तेपुष्पनुः सुनीलः ।

गन्धर्वयक्षः स्तमकेतुभक्तः पूजामुपैतु श्रितपक्षिजानुः ॥

2. तत्तीर्थभूश्च गन्धर्वयक्षो हंसरथोऽसितः । दधानो दक्षिणौ बाहुदण्डौ वरद-
पाशिनौ । मातुलिङ्गाङ्कुशधरौ धारयन् दक्षिणेतरी ॥

Hemacandra.

3. यक्षेन्द्रः षण्मुखस्त्र्यक्षः श्यामः शङ्खरथो भुजैः ।
मातुलिङ्गिबाणिखङ्गिमुद्गरिपाशभीप्रदैः (छिदैः) ॥
दक्षिणैः षड्भिरन्यैश्च नक्लेष्वसिचर्मभिः ।
शूलाङ्कुशक्षः सूत्राक्षैर्युक्तस्तत्तीर्थभूस्तथा ॥

Hemacandra's *Aranāthacaritra*.

4. *Pravacanasāroddhāra*.

his twelve arms a bow, thunderbolt, noose, club, goad, *Varada*, arrow, fruit, garland, etc.¹

In description and name, he seems to be a Jaina counterpart of Kārttikeya 'six-faced'. The vehicle of Śaṣānana i.e. peacock is the same in both the cases. It is to be noted also that this Yakṣa is again nearly the same in all respects as the Śaṣmukha Yakṣa of Vimalanātha already described. The representation and the name (*Kha—Indra*) suggest the idea of a heavenly Indra, one of the Dikpālas. This Yakṣa also holds a thunderbolt.

Kubera.

His iconographic marks common to both the schools of Jainism are rainbow colour, an elephant as vehicle, his eight hands and four faces. The Śvetāmbara Kubera Yakṣa holds distinctly, however, a *Varada*, axe, spear, *Abhaya*, *citrus*, *śakti*, club, and rosary² The Digambara image has, instead, the attributes of a shield (*phalaka*) bow, staff, lotus, sword, axe, noose, *Varada-Mudrā*.³

As an illustration of the description, the figure of Kubera, in the sculpture of Mallinātha, in the Nagpur Museum, (Fig. B. 18) may be cited. As usual, in important points, the figure is the material embodiment of the iconographic rules.

1. अरस्य जिननाथस्य खेन्द्रो यक्षस्त्रिलोचनः ।

द्वादशोरुभुजः श्यामः षड्भुजः शङ्खवाहनः ॥

Pratiṣṭhāsāra Saṃgraha, MSS., Jaina Bhavana Arrah.

2. तत्तीर्थजन्मा कुबेरयक्ष इन्द्रायुधद्युतिः ।

चतुर्मुखो गजरथश्चतुर्भिर्दक्षिणैर्भुजैः ॥

वरदेन पर्शुशूलमृदभ्यामभयदेन च ।

वामैः शक्तिमुद्गरकव्रीजपूराक्षसूत्रिभिः ॥

Mallināthacarita, Parva 8, Sarga 8.

3. मल्लिनाथस्य यक्षेशः कुबेरो हस्तिवाहनः ।

सुरेन्द्रचापसंवर्णश्चाष्टहस्तश्चतुर्भुजः ॥

Pratiṣṭhāsāra Saṃgraha (MSS. Arrah).

Cf. सफलकधनुर्दण्डपद्मखड्गपरशुपाशवरप्रदाष्टपाणिम् ।

गजगमनचतुर्मुखेन्द्रचापद्युतिकलशाङ्कनतं यजे कुबेरम् ॥

Pratiṣṭhāsāroddhāra.

In the list of the Yakṣas, Kubera, who was the king of them, must be included. Every Indian religion has a Kubera. This Kubera of Jainism retains the common symbol of a club found in the Hindu Kubera. In other respects, his aspect is quite original and distinct.

Varuṇa

Descriptions of both the sectarian literatures agree insofar as to make him three-eyed, crowned with matted hair and riding a bull. The Digambara books represent him as eight-headed and four-armed but the Śvetāmbara books represent him as eight-headed and eight-armed. The former representation bears in the hands a shield, sword, fruit and *Varada*¹ and the latter—a *citrus*, mace, arrow, spear, mongoose, lotus, bow and axe.²

This is another instance of mixing up the conception of *Varuṇa*, the guardian deity of ocean and the Western quarter, with that of a Yakṣa, the attendant Jina Muni Subrata. His name is *Varuṇa*. He holds, on the other hand, *citron*, club, and the mongoose,—the symbols of Kubera and Jambhala of Buddhism.

Bhrkūṭi

The Śvetāmbara and Digambara descriptions are undivided as to the present Yakṣa's having four faces, eight hands and a bull as the vehicle. The Digambara books give the following attributes to his hands,—shield, sword, bow, arrow, goad, lotus, disc, *Varada*.³ The texts of the other school substitute these:—

1. त्रिनेत्रो वृषभारूढः श्वेतवर्णश्चतुर्भुजः ।
अष्टाननो महाकायो जटामुकुटभूषितः ॥

Pratiṣṭhāsāroddhāra, p. 69.

2. तत्तीर्थजन्मा वरुणयक्षस्य्यक्षश्चतुर्मुखः ।
श्वेतो जटी वृषरथश्चतुर्भिर्दक्षिणैर्भुजैः ॥
मातुलिङ्गगदाबाणशक्तिभृद्भिस्तथापरैः ।
नकुलाक्षघनुःपर्शुधारिभिः परिशोभितः ॥

Hemacandra's *Munisuvratānāthacarita*.

3. अष्टबाहुश्चतुर्वक्त्रो रक्ताक्षो नगवाहनः ।

Pratiṣṭhāsārasaṃgraha.

citrus spear, mace, *Abhaya*, mongoose, axe, thunderbolt, rosary.¹

This Yakṣa, as he is called, *Nandiga* ('going on the Bull of Śiva') has some mysterious connection with the Nandi, the chief attendant of Śiva. He once assumed the form of *Bhṛ-kuṭi*,² hence such is the name in his Jaina type.

Gomedha or Gomeda

He is the Yakṣa of Ariṣṭanemi or Neminātha. The descriptions of both the sects are equal regarding the features of his three faces, six hands and vehicle of a man. In other respects, the Śvetāmbara books prescribe for his hands a *citrus*, axe, disc, mongoose, trident, and *Śakti* (spear)³; the Digambara texts give him similarly for his hands—a hammer (*Drughana*), axe, staff, fruit, *Vajra*, *Varada Mudrā*.⁴

We have fairly a good number of Gomedha figures for

cf. खेटासिकोदण्डशराङ्कुशाब्जचक्रेष्टदानोल्लसिताष्टहस्तम् ।

चतुर्मुखं नन्दिगमुत्पलाभभक्तं जपाभं भृकुटिं यजामि ॥

Pratiṣṭhāsārasaṅgraha.

1. तत्तीर्थजन्मा भृकुटिर्यक्षस्त्र्यक्षश्चतुर्मुखः ।

स्वर्णवर्णो वृषग्रथश्चतुर्भिर्दक्षिणैर्भुजैः ॥

धृतमातुलिङ्गशक्तिमुद्गराभयदैर्युतः ।

वामैः पुनर्नकुलकपर्शुवज्राक्षसूत्रिभिः ॥

Hemacandra's Nemināthacarita.

2. रचितभृकुटिबन्धं नन्दिना द्वारि रुद्धे ।

Haravilāsa.

3. तत्तीर्थजन्मा त्रिवदनः श्यामवर्णः पुरुषवाहनो बीजपूरपरशुचक्रसंयुक्तदक्षिण-
करत्रयो नकुलत्रिशूलशक्तिसहितवामकरत्रय एवंविधगोमेधनाम

Gupavijaya Sūri's Nemināthacarita (Nirṇava Sagar Press)

cf. श्रीनेमिनाथे गोमेधो नरस्थस्त्रिमुखोऽसितः । p. 16.

बीजपूरं पशुचक्रं शक्तिं शूलं नकुलं (करेषु)

(MSS No. 1351, *Jaina Collection*, Jñāna Mandir, Baroda).

4. अरिष्टनेमिदेवस्य यक्षो गोमेदसंज्ञकः ।

त्रिमुखः पद्भुजः श्यामः पुष्पयानो नृवाहनः ।

श्यामस्त्रिवक्त्रो द्रुघनं कुठारं दण्डं फलं वज्रवरौ च बिभ्रत् ।

गोमेदयक्षः सितशङ्खलक्ष्मा पूजां नृवाहोऽर्हत् पुष्पयानः ॥

Pratiṣṭhāsārasaṅgraha (Jaina bhavana, Arrah).

comparison. They all show the nearest correspondence to the scriptural description.¹

He is typically a Yakṣa and probably a form of Kubera. Two symbols occurring in the description very strongly support this. In the first place, he is called *Naravāhana* (riding a man), which is another name of Kubera. He is also called *Puṣpayāna* (driving the chariot called *Puṣpa*). This is, again indicative of this Kubera type inasmuch as Kubera's chariot was called *Puṣpa* or *Puṣpakam*, which was subsequently snatched away by Rāvaṇa and after him by Rāma.

Pārśva or Dharaṇendra

This Yakṣa of Pārśvanātha is one of the most important amongst the members of his class. His image whether Śvetāmbara or Digambara has the common points of snake-hoods, snake-attribute and a tortoise as vehicle. The Śvetāmbara books, in points of difference, make him appear with four hands holding an ichneumen, snake, *citrus*, and snake (again).² The Digambara texts, in turn, give his hands snake, noose and *Varada*.³

A clear representation of Pārśva Yakṣa's figure may be seen in the statue of Pārśvanātha from *Jogion kā Maṭha*, near Rohtak town.⁴ Another good figure of the Yakṣa was seen by the

1. What Dr. Vogel has wrongly identified as the figure of Kubera is, in fact, the figure of Gomedha, Mathura Museum fig. B. 65 (*Cata*). The same case with fig. No. 75 of the figure of Gomedha, *Deogarh Fort*, Jhansi, Arch : Photo-Negatives, Serial No. 2229.

2. तत्तीर्थभूरभूत्पाश्वर्यक्षः कूर्मरथः शितिः । गजाननः फणिफणाद्यवशोभी चतुर्भुजः । नकुलाही वामदोर्म्या बीजपूरोरगौ पुनः ।

Hemacandra's *Pārśvanāthacarita*.

Cf. पार्श्वः स्यात्पाश्वनाथस्य कूर्मरूढो गजाननः ।

बीजपूरोरगं नागं नकुलं श्यामवर्णकः ।

Sūtradhāra Māndana's *Vāstusāstra* (MSS Jñāna mandir, Baroda).

3. ऊर्ध्वद्विहस्तधृतवासुकिरुद्धटाघःसव्यान्यपाणिफणिपाशवरप्रणन्ता ।
श्रीनागराजककुदधरणोऽभ्रनीलः कूर्मश्रितो भजतु वासुकिभौलिरिज्याम् ॥

Pratiṣṭhāsāroddhāra.

4. Vide Photo : Negatives, Arch : Dept., Serial No. 2431.

author in a cave on the Eastern side of the Gwalior Fort. Both the examples answer to the descriptions of the Yakṣa.

In connection with his origin, there exists in Jaina literature a mythological story as to how he was saved by Jina Pārśvanātha from being burnt in the sacred fire of a false ascetic Kaṭha (afterwards, *Meghamālin*) and how when attacked by Meghamālin, in his *Kāyotsarga Āsana*, Pārśvanātha was gratefully waited upon by the same serpent, born next as Dharaṇendra, or Nāgendra Yakṣa of Pātāla. This story we have reproduced in detail in connection with the treatment of Pārśvanātha and his images (*vide ante*). Apart from this mythology, the very name Dharaṇendra, or Dharaṇīdhara clearly signifies his identity with Śeṣanāga, the king of the serpents. In actual iconography, we find this Yakṣa has snake-symbols abundantly besides the snake-hoods. He holds also Vāsuki, the king of snakes (said to be a son of Kāśyapa). His vehicle of a tortoise might suggest his superiority over Kamaṭha (*Kamaṭha* = tortoise), who had been his and his master's enemy for ages.

Mātāṅga Yakṣa.

He, being the attendant of Mahāvīra, is the last but the most important one in the list of Yakṣas. Not much difference exists between the two sects in the matter of his iconographic descriptions. Both the sects describe him as two-handed and riding an elephant. The Śvetāmbara school gives a mongoose and a *citrus* as his attributes,¹ while, the Digambara makes them a *Varada Mudrā* and a citron. The same sect adds a *Dharma Cakra* symbol for his head.²

1. तत्तीर्थजन्मा मातङ्गो यक्षः करिरथोऽसितः ।

बीजपूरं भुजे वामे दक्षिणे नकुलं दधत् ॥

Hemacandra's *Mahāvīracarita*, Parva 10.

CF. महावीरस्य मातङ्गो गजारूढोऽसितो भवेत् ।

दक्षिणे नकुलं हस्ते वामे स्याद् बीजपूरकम् ॥

(MSS, 1351, Jñānamandir, Barodā).

2. वर्द्धमानजिनेन्द्रस्य यक्षो मातङ्गसंज्ञकः ॥ वरदो गजवाहनः ।

मातुलिङ्गं करे धत्ते धर्मचक्रञ्च मस्तके ॥

Pratiṣṭhāsārasaṅgraha (MSS J. S. B. Arrah).

Separate icons of Mātāṅga Yakṣa have not been found anywhere. A full statue of Mahāvīra always shows his figure, which symbolically tallies with his description. Such a figure of Yakṣa of good preservation was seen by the author in the *Deogarh Fort*.¹ Gwalior Fort has also many sculptures of Mahāvīra, which contain the figure of the Yakṣa. I saw a good and clear image in a cave under the Eastern roof.

His symbol of an elephant is quite compatible with his name as Mātāṅga or 'elephant'. His other symbols, whether Śvetāmbara or Digambara such as an ichneumen and citron (*Mātulūṅga* or *Vijapūraka*) are only too evident to bear some relationship with Kubera, the chief of the Yakṣas. One text mentions a *Dharma Cakra* symbol on his head. This would indicate, as in the case of Gomukha, the Yakṣa of Ādinātha, that the Yakṣa attached to Mahāvīra, the renovator of Jainism, upholds the faith or in the artistic language, "the wheel of the Law". We must note, in this connexion that Mātāṅga also happens to be the Yakṣa of Supārśva and according to the Śvetāmbara representation, he likewise rides an elephant as dealt with before.

Cf. मुद्गप्रभोर्मूर्धनि धर्मचक्रं विभ्रत्फलं वामकरे प्रयच्छन् ।

वरं करिस्थः करिकेतुभक्तो मातङ्गयक्षोऽङ्गु तुष्टिमिष्टया ॥

Mandira-Pratiṣṭhāvidhāna (MSS 6/2, Jaina S.B Arrah.)

Deogarh Fort Jhansi, inside the Western gate 1., on the plinth the sculpture of Mahāvīra in the middle.

CHAPTER III

THE YAKṢIṆĪS

The Yakṣiṇīs as much as the Yakṣas constitute a class of deified beings quite peculiar to the Jaina religion. There are reasons for believing that they are not purely fanciful creations. The Jaina books supply us the clue that they were female attendants of the Tirthaṅkaras, being the leaders of the women converts. As they, however, appear in the Jaina representations, they are endowed with semi-divine attributes and symbolism of various kinds. These, in historical analysis, may reveal mixed conceptions, which explain how their well-developed iconography arose. The names and symbols of some of the Śāsana devīs, such as, Cakreśvarī, Nīrvāṇī Devī, Ambikā betray unmistakably original ideas of personalities fused with those of older Brāhmāṇic goddesses. Of the Yakṣiṇīs a good number passes into an order of Jaina female deities, called the *Vidyādevīs* or goddesses of learning. These goddesses share in a great measure forms of the Brāhmaṇic female deities. All these resemblances prove the fact with greater force how the Yakṣiṇī representations underlie striking conceptions borrowed from Brāhmaṇic pantheon. Additionally too, there are cases in which the Yakṣiṇīs with their consorts have more directly evolved their forms out of semi-mythological incidents in which the Jinās were the main actors. Further, it may be said that the Yakṣa character of the Yakṣiṇī's symbolism and their chief mission as Śāsana-devīs (governing goddesses)¹ have been carefully taken into account by the sculptors as they represented them in images.

Cakreśvarī

The Śvetāmbaras and the Digambaras concurrently describe her as holding the symbol of disc and riding a Garuḍa. The Śvetāmbara image has eight hands, which carry *Varada Mudrā*,

1. या पाति शासनं जैनं: सद्यः प्रत्युहनाशिनी ।
साभिप्रेतसमृद्धयर्थं भूयाच्छासनदेवता ॥

arrow, disc, noose, bow, thunder, disc, goad.¹ The Digambara image, on the other hand, is represented as having either twelve or four hands. In case of twelve, the attributes are these:—eight discs, *citrus*, *Varada Mudrā*, and two *Vajras*. The four-handed figure holds two discs.²

A good number of images of Cakreśvarī, both as detached and as part of the Rṣabha Jina figure, has been found in Jaina places. The abundance of her image is due to her important cult-position as the Śāsanadevī of the first Tīrthaṅkara.³

By her name and symbols of disc., Garuḍa etc., she pertains to the nature of Vaiṣṇavī, the wife of Viṣṇu, whose one name is *Cakreśvara*. Some texts give her the symbol of citron, which brings her into connection with the Yakṣa class. Thus, as pointed out before, the Yakṣiṇīs, as a rule, combine in them influences from the Brāhmaṇic goddesses as well as those of the Yakṣa demi-divinities.

नामतोऽप्रतिचक्रेति हेमाभा गरुडामना ।

वरप्रदेपुभृच्चक्रिपाशिभिर्दक्षिणैर्भुजैः ॥

वामहस्तैर्धनुर्वज्रचक्राङ्कुशधरैर्युता ॥

Hemacandra's

Ādiśāsanacārīte, Parva. 1 Sarga 3.

Cl. *The Praśaṇna-sāroddhāra*, Dvāra 26.

वामे चक्रेश्वरी देवी स्थाप्या द्वादश पङ्भुजा ।

घत्ते हस्तद्वये वज्रो चक्राणि च तथाष्टसु ॥

एकेन बीजपूरं तु वरदा कमलासना ।

चतुर्भुजाऽथवा चक्रं द्वयोर्गरुडवाहना ॥

Vasunandi's *Pratiṣṭhāsārasaṃgraha*.

सूर्याभाद्यकरद्वयात्तकुलिशा चक्राङ्कुहस्ताष्टका

सव्यासव्यशयोत्तलसत्फलवरा पद्मूतिरास्तेऽम्बुजे ।

ताक्ष्यवासुकिचक्रयुग्मरुचकत्यागैश्चतुर्भिः करैः

Pratiṣṭhāsāroddhāra.

Vide, Cakreśvarī Fig. 8-9/499, Lucknow Sculpture; Fig. Deogarh Fort, Annual Report, Arch. Dept., 1917-1918 Plate II; Another Fig. on the Pillar across the Western gate. Deogarh Fort; Gwalior Fort, Cave, Eastern roof: Fig. No. D 6 Mathura Museum has been wrongly identified by Dr. Vogel as Vaiṣṇavī. The hands of the Yakṣiṇī do not seem to be quite regular. The Mathura image has ten hands, the Deogarh image (first) has 16 arms, the other one has 8 arms. A twelve-handed fig. 5 in the Barabhuj Gumpha, Udayagiri, Distt. Puri.

Ajitā or Rohiṇī.

Her symbolic vehicle varies with different texts even among the same sect. For instance most of the Śvetāmbara books, in agreement with the Digambara books, give her an iron-seat (*Lohāsana*) but the Śvetāmbara text called the *Ācāradinakara* makes her vehicle a bull. The other symbols, which she holds in her hands are constantly among the Śvetāmbara books as follows—*Varada Mudrā*, noose, citron and goad.¹ Except the Yakṣiṇī's common vehicle, the Digambara books furnish her hands differently with the following attributes:—*Varada*, *Abhaya*, conch and disc.²

Examples of images of this Yakṣiṇī are only too limited. The one or two figures that I have been able to see show the bull symbol and co-ordinate with the description. A clear image may be seen in the Deogarh Fort.

The Yakṣiṇī's name and symbolism seem to be obviously connected with those of her Jina Ajitanātha. She has been named after him as Ajitā, meaning 'invincible.' Her spirit, as such, is also symbolised by the iron-seat (*Lohāsana*), known for its hardness and metallic strength.

दक्षिणबाहुभ्यां वरदेनाथ पाणिनी ।
बीजपूराङ्कुशभृद्भ्यां वामदोभ्यां च शोभिता ॥
लोहासनस्था पार्श्वेऽश्वाद् भर्तुः शासनदेवता ॥

Hemacandra's *Ajitanāthacarita*.

Cf. लोहासनाधिरूढां चतुर्भुजां वरदपाशाधिष्ठितदक्षिणकरां बीजपूराङ्कुश-
युक्तवामकरां चेति ।

Nirvāṇakalikā (MSS. Jñānamandir, Agra). Again,

गोगामिनी धवलरक्त्वामेतरं वरदपाशविभासमाना ।

वामं च पाणियुगलं सृणिमातुलिङ्गयुक्तं ॥

Ācāradinakara Vibhāga (MSS., Rāmaghāṭa Collection).

देवी लोहासनारूढा रोहिण्याख्या चतुर्भुजा ।

वरदोभयहस्तासौ शङ्खचक्रोज्ज्वलायुधा ॥

Pratiṣṭhāsārasaṃgraha. (MSS. Jainabhavana, Arrah).

Cf. स्वर्णद्युतिशङ्खरथाङ्गशस्त्रा लोहासनस्थाऽभयदानहस्ता ।

Pratiṣṭhāsāroddhāra.

Duritārī or Prajñapti.

The first name belongs to the Śvetāmbara representation, the second to the Digambara. Duritārī rides a ram and is four-handed. The hands hold *Varada*, rosary, fruit and *Abhaya*.¹ The Digambara Prajñapti places herself upon a bird. She has six hands, which are adorned with an axe, crescent, fruit, sword, (*Idhī*) and *Vara-mudrā*.²

The symbol of a ram in the case of Duritārī implies her connexion with the wife of Agni. The symbols of *Vara* and rosary also support this supposition. The conception of Prajñapti seems clearly to be derived from that of Sarasvatī or goddess of learning. The bird appears to be a peacock as her husband is represented as riding on the same bird (*Barhivāhana*). Further, the name 'Prajñapti' literally means 'one of intellect' (*Prajñā*) and we find, therefore, the name in the list of the Vidyādevīs to be described later.

Vajra-Śṛṅghalā or Kālī.

Descriptions of this Yakṣiṇī of Abhinandana differ with the two sects. The Digambaras represent Vajra-Śṛṅghalā as riding on a swan and holding in her four hands a snake, noose, rosary and fruit.³ The Śvetāmbara variant of the same Yakṣiṇī

1. दुरितारिदेवीं गौरवर्णां मेषवाहनां चतुर्भुजां वरदाक्षसूत्रयुक्तदक्षिणकरां
फलाभयान्वितवामकरां च ।

Nirvāṇa-Kalikā

(MSS Jñānamandir, Agra).

Cf. चतुर्भुजा गौरवर्णा मेषवाहनगामिनी ।

दक्षिणाभ्यां भुजाभ्यां तु वरदेनाक्षसूत्रिणा ॥

वामाभ्यां शोभमाना तु फलेनाभयदेन च ।

2. प्रज्ञप्तिदेवता श्वेता षड्भुजा पक्षिवाहना ॥

अर्धेन्दुं परशुं घत्ते फलासीदिवरप्रदा ।

Pratiṣṭhāsārasaṃgraha (MSS Jainendrabhavana, Arrah).

Cf. पक्षिस्थार्धेन्दुपरशुफलासीदिवरैः सिता ।

Pratiṣṭhāsāroddhāra.

3. वरदा हंसमारूढा देवता वज्रशृङ्खला ।

नागपाशाक्षसूत्रोरुफलहस्ता चतुर्भुजा ॥

Pratiṣṭhāsārasaṃgraha (MSS, Arrah).

named *Kālī* is described as seated on a lotus and as holding in her hands *Varada*, noose, snake and goad.¹

Vajra-śṛṅkhalā² or *Kālī* is both a *Yakṣiṇī* and one of the *Vidyādevīs*. Her *Yakṣiṇī* character is well symbolised by the presence of a *citrus* and goad and *Vidyā-devī* character is symbolised by a swan and rosary. *Kālī* also assumes some symbols as becoming *Vidyādevī* such as *Varada* and *Nāga*, and other symbols of noose and goad as they should belong to a *Yakṣiṇī*. When we treat *Vajra-śṛṅkhalā* as a *Vidyādevī*, we shall see, she holds actually a *Śṛṅkhalā* or chain, which may explain as the origin of her name.

Mahākālī or Puruṣadattā

Mahākālī of the *Śvetāmbaras* appears in her representation seated on a lotus with her four hands holding *Varada*, noose *citrus* and goad.³ *Puruṣadattā* in her *Digambara* aspect rides an elephant and holds in her hands a disc, *Vajra*, fruit and *Varada Mudrā*.⁴

Cf. सनागपाशोरुफलाक्षमूत्रा हंसाधिरूढा वरदानुयुक्ता ।

Pratiṣṭhāsārauddhāra.

1. कालिकादेवीं श्यामवर्णां पद्मासनां चतुर्भुजां वरदपाशाधिष्ठितदक्षिणभुजां नागाङ्कुशान्वितवामकणं ।

Viraṅgacalikā (MSS. Jñānamandir, Agra).

Cf. श्यामाभा पद्मसंस्था वलयवलिचतुर्वाटुविभ्राजमाना पाशं विस्फूर्ज-
मूज्ज्वंस्वलमपि वरदं. . . बाभ्रणा चापि वामेङ्कुशमपि करिष ।

Ācārādīnakara (Rāmaghāṭa).

2. A thousand image with the name is found in the temple of "Patāinī Devī" 8 miles from Unchhera C.I.
3. तथोत्पन्ना महाकाली स्वर्णरूक् पद्मवाहना ।
दधाना दक्षिणौ बाहू वरदाभयपाशिनौ ॥

Sumatināthacarita.

मातुलिङ्गाङ्कुशधरौ परौ बाहू च विभ्रती ॥

Hemacandra's Sumatināthacarita.

4. देवी पुरुषदत्ता च चतुर्हस्ता गजेन्द्रगा ।

रथाङ्गवज्रशस्त्रासौ फलहस्ता वरप्रदा ॥

Pratiṣṭhāsārasaṅgraha (MSS. Siddhāntabhavana, Arrah).

The attributes such as citrus, goad and noose held by Mahākālī are symbolic of her Yakṣa character. Her other aspect represented by Puruṣadattā makes her half like a Vidyādevī and half like a Yakṣiṇī. Puruṣadattā as Vidyādevī is described as riding a cuckoo and holding a *Ājra* and lotus. In this case, her symbols of an elephant (*Gajendragā*), *Ājra* and citrus are those by which we recognise her as a Yakṣiṇī.

Acyutā or Śyāmā, Manovegā.

The Yakṣiṇī of Padmaprabhā is known to the Śvetāmbaras as Acyutā or Śyāmā and to the Digambaras as Manovegā. The Śvetāmbara image is canonically represented as riding a man and holding, in her four hands, *Varada*, *Vīṇā*, bow and *Abhaya*.¹ The Digambara Yakṣiṇī Manovegā has a horse as her vehicle, and holds a sword, lance, fruit, and *Vara Mudrā*.²

The name Acyutā or Śyāmā may have, most probably, originated from Acyuta or Viṣṇu or Śyāma. Her *Vīṇā* symbol would qualify her as a *Vidyādevī*, almost a derivative of Acyutā who like the Digambara Manovegā, rides a horse and holds a sword, arrow etc. Her vehicle of a man, undoubtedly, makes up her character as a Yakṣiṇī as Yakṣa is proverbially a man-rider or *Nara-Vāhana*. Manovegā or 'swift as mind' is aptly symbolised by the vehicle of a horse known for its swiftness.

Śāntā or Kālī.

The Śvetāmbara books describe Śāntā as riding an elephant and her hands as furnished with *Varada*, rosary, lance,

1. अच्युतादेवीं श्यामवर्णां नरवाहनां चतुर्भुजां वरवीणाचितदक्षिणकरां
कार्मुकाभययुतवामहस्ताम् ।

Nirvāṇa-kalikā (MSS. *Jiāna-mandir*).

- cf. श्यामा चतुर्भुजधरा नरवाहनस्था पाशं तथा च वरदं करयोर्दधाना ।
वामान्ययोस्तदनु सुन्दरबीजपूरं तीक्ष्णाङ्कुशं च परयोः . . . अच्युता ॥

Ācārādīnakara MSS. Rāmghāṭa Collection.

2. तुरङ्गवाहना देवी मनोवेगा चतुर्भुजा ।

Pratiṣṭhāsārasaṅgraha.

Also, मनोवेगा सफलका फलखड्गवरार्च्यते ।

Mandira pratiṣṭhā-Vidhāna (MSS. Jaina-siddhānta library, Arrah)

and *Abhaya*.¹ Kālī,² her Digambara variant, is known from their literature as being seated on a bull and as carrying in her hands a trident, fruit, *Varada* and bell.³

As wife of Yakṣa Mātāṅga literally meaning 'elephant', Śāntā's symbolic vehicle of an elephant is evident enough. Her other Symbols bespeak her military Yakṣiṇī as well as benign *Vidyādevī* character. Kālī also takes her place among the *Vidyādevīs*. Her symbols of a bull, bell, trident make her resemble a Hindu Śaivite goddess on one hand and a *citrus* makes her unmistakably a Yakṣiṇī on the other.

Bhṛkuṭī or Jvālāmālīnī.

The Śvetāmbara Yakṣiṇī Bhṛkuṭī rides a cat (or swan) and her hands are adorned with a sword, club, spear and axe.⁴ The Digambara Śāsanadevī Jvālāmālīnī or Jvālīnī has a buffalo

1. शान्तादेवीं मुवर्णवर्णां गजवाहनां चतुर्भुजां वरदाक्षयुक्तदक्षिणकरां शूलाभय-
युतवामहस्तां ।

Nirvāṇakalikā.

(MSS. Jñāna Mandir, Agra).

Cf. तथोत्पन्ना शान्ता देवी स्वर्णरुग्गजवाहना ।

वरदं साक्षसूत्रं च विभ्राणा दक्षिणौ भुजौ ।

सशूलाभयदौ बाहू दधाना दक्षिणेतरौ ॥

Hemacandra's *Śubhāśvacarita*.

2. सिताङ्गा वृषभारूढा काली देवी चतुर्भुजा ।

घण्टात्रिशूलसंयुक्ता फलहस्ता वरप्रदा ॥ (J.B. Arrah).

Cf. सिता गोवृषगा घण्टां फलशूलवरावृताम् ।

Pratiṣṭhāsāroddhāra.

3. One image with name in the Patanī Devī Temple.

4. पीता बिडालगमना भृकुटिश्चतुर्दो-

वामि च हस्तयुगले फलकं सुपर्शुम् ।

तत्रैव दक्षिणकरेऽप्यसिमुद्गरौ च. . . ॥

Ācāradīnakara. (MSS. Rāmaghāṭa Collection., Banares).

Cf. मरालयाना पीताङ्गी भृकुटी नाम देव्यपि ।

दधती दक्षिणौ बाहू खड्गमुद्गरधारिणौ ।

वामौ च फलकपरशुलावितौ बिभ्रती भुजौ ।

Hemacandra's *Candraprabhacarita*.

as her riding animal and holds in her hands disc, arrow, noose, shield, trident, sword, bow etc.¹

An image of this Yakṣiṇī was seen by me in a cave, under the Eastern roof, Gwalior Fort. It has eight hands and consequently should be identified with Jvālāmālīnī rather than with Bhṛkuṭī.²

Bhṛkuṭī's symbol of a swan (acc. to Hemacandra) may be explained as identically the same riding animal for the husband Vijaya (*Vijayo haṁsavāhanaḥ*, *Vide ante*). Her other symbols as held in the hands are such as become a Yakṣiṇī or 'guardian goddess'. Jvālāmālīnī or Jvālīnī or Mahājvālā as known to the Śvetāmbaras also assume, in the same name, the function of a *Vidyādevī*. Her symbol of a buffalo shows her symbolic connexion with her husband Vijaya, who, in Brāhmaṇism, is synonymous with Yama, the famous rider of a Buffalo.

Sutārā or Mahākālī.

Sutārā Yakṣiṇī of the Śvetāmbaras as described in their books rides a bull and bears four hands with *Varada*, rosary urn and goad.³ Mahākālī, the Digambara variant of the Yakṣiṇī sit upon a tortoise and carries in her hands *Vajra*, club, fruit and *Vara Mudrā*.⁴

1. चन्द्रोज्ज्वलां चक्रवारसपाशचर्मत्रिशूलेषु भूपासिहस्ताम् ।

Mandirapratisthāvidhāna.

Cf. ज्वालिनी महिषारूढा देवी श्वेता भुजाष्टका ।

काण्डं वज्रं त्रिशूलञ्च धत्ते पाशं चतुष्टये ॥

(MSS. J.B. Arrah) *Pratiṣṭhāsārasaṁgraha.*

2. A thousand image of the Yakṣiṇī in the "Pataini" temple, 5 miles from Nachhera State.

3. सुतारां देवीं गौरवर्णां वृषभवाहनीं चतुर्भुजां वरदाक्षसूत्रयुक्तदक्षिणभुजां कलशाङ्कुशान्वितवामपाणिम् ।

Nṛvāṇa-Kalikā (MSS. *Jñānamandir, Agra*).

Cf. तथोत्पन्ना सुताराख्या गौराङ्गी वृषवाहना ।

वरदं साक्षसूत्रं च बिभ्राणा दक्षिणौ भुजौ ।

कलशाङ्कुशिनौ बाहू दधाना दक्षिणेतरो ॥

Hemacandra's Svavidhināthacarita.

4. देवी तथा महाकाली विनीता कूर्मवाहना ।

सवज्रमुदगरहस्ता फलहस्ता चतुर्भुजा ॥

Pratiṣṭhā-sāra-saṁgraha (MSS. J.S. Arrah).

The Yakṣiṇī's tortoise symbol originates from the same animal as used by Ajitā, her husband. As the names Sūtārā or Mahākālī suggest, the Yakṣiṇī's aspect seems, to some extent, to be Śaivite although Mahākālī has her part to play, as a Vidyādevī, with some common symbolic attributes.

Aśokā or Mānavī

The image of the Śvetāmbara Yakṣiṇī Aśokā is described as seated upon a lotus and bearing in her hands *Varada*, noose, fruit and goad.¹ The Digambara books describe Mānavī as riding a hog and holding the attributes, as follows, fruit, *Vara*, bow, etc.²

Like the majority of Yakṣiṇīs, the Yakṣiṇī, in question, has a dual aspect, she is in one aspect a Yakṣiṇī and in another, a Vidyādevī. As Vidyādevī, her name is Mānavī and she is described as seated on a blue lotus. Here, also as a pure Yakṣiṇī, the Śvetāmbara accounts give her a blue lotus. The warlike attributes like a goad, noose, bow are symbols quite befitting her characteristic of a Yakṣiṇī or Guardian angel. The benign symbols, such as, *Varada*, fruit and a blue-lotus seat she is given, however, would make us recognise in her a form of *Vidyādevī* or goddess of learning.

cf. कृष्णा कूर्मसिना धन्वशतोन्नतजिनानता ।

महाकालीज्यते वज्रफलमुद्गरदानयुक् ॥

Pratiṣṭhāsāroddhāra.

1. अशोकां देवीं मुद्गवर्णां पद्मवाहनां चतुर्भुजां वरदपाशयुक्तदक्षिणकरां फलाङ्कुशयुक्तवामकराम् ।

Nīrcāṇakalikā (MSS. Jñānamandir).

cf. नीला पद्मकृतासना वरभुजैर्वेदप्रमाणैर्युता पाशं सद्वरदं च दक्षिणकरे हस्त-
द्वये बिभ्रती । वामे चाङ्कुशवर्मणी बहुगुणाऽऽशोका विशोका जनं . . .

Ācārādinakara.

2. मानवी च हरिद्वर्णा भूषहस्ता चतुर्भुजा । कृष्णशूकरयानस्था फलहस्ता वरप्रदा ।

Pratiṣṭhāsārasaṅgraha (MSS. Jaina S. Bhavana, Arrah)

cf. भूषदामरुचकदानोचितहस्तां कृष्णकोलगां हरिताम् ।

नवतिघनुत्तुग(?) जिनप्रगतामिह मानवीं प्रयजे ॥

Pratiṣṭhāsāroddhāra.

Gaurī or Mānavī.

This eleventh Yakṣiṇī belongs to the eleventh Tīrthaṅkara Śreyāṁśanātha. The Digambara representation of the Yakṣiṇī known therein as Gaurī rides, according to their accounts, an antelope and bears a club, lotus, urn and *Varada* in her hands.¹ The Śvetāmbara variant of the same Yakṣī in the name of Mānavī or Śrīvatsā Devī has been described as riding a lion and holding a *Varada*, club, urn and goad.²

The name Gaurī originates evidently from the Brāhmaṇic Gaurī, the wife of Śiva. Here, in this instance, the Yakṣa, of whom Gaurī is the consort is called Īvara. Her other aspect is represented by a Vidyādevī, known by the same name. Now, the Śvetāmbaras give her the name of Śrīvatsā or Mānavī. This name, however, presents an anomaly due to the identity of Mānavī with the Digambara Yakṣiṇī, of Śīṭalanātha bearing the same name. Thus, it is possible to explain the name Śrīvatsā as originating from the *Śrīvatsā* figure, the canonical symbol of Śīṭalanātha. As regards the attributes, which adorn the hands of the *Devī* some of them are warlike, as worthy of a Yakṣiṇī, and others are benign, as symbolic of a goddess of learning.

Caṇḍā or Gāndhārī.

Caṇḍā or Pracaṇḍā, as she is also called by the Śvetāmbaras, has a horse for her riding animal, and carries the symbols

1. पद्महस्ता सुवर्णाभा गौरी देवी चतुर्भुजा ।

जिनेन्द्रशासनभक्ता वरदा मृगवाहिनी ॥

Pratiṣṭhāsārasaṅgraha (MSS. Arrah Collection)

Cf. समुद्रगराब्जकलशां वरदां कनकप्रभाम् ।

गौरीं यजेज्जीतिधनुःप्रांशुदेवीं मृगोपमाम् ॥

Pratiṣṭhāsārasaṅgraha.

2. तथैव मानवी देवी गौराङ्गी सिंहवाहना ।

वरदं मुद्गरिणं च दधती दक्षिणौ करौ ।

वामौ च बिभ्रती पाणी कुलशाङ्कुशधारिणौ ॥

Śreyāṁśanāthacarita by Hemacandra

Cf. मानवीं देवीं गौरवर्णां सिंहवाहनां चतुर्भुजाम् ।

वरदमुद्गरान्वितदक्षिणपाणिं नकुलसाङ्कुशयुक्तवामकराम् ॥

Nirvāṇakalikā (MSS. Jñāna mandir, Agra)

of *Varada*, spear, flower and club.¹ The Digambara form of the same deity is represented as riding on a crocodile and having the hands equipped with a club, two lotuses and *Varada mudrā*.

Like the previous one, this Yakṣiṇī, too, takes her part as a Vidyādevī. As such, the name borne by her is Gāndhārī. There is some essential connection between the Yakṣiṇī Gāndhārī's animal of a crocodile and the Vidyādevī Gāndhārī's animal of a tortoise. Caṇḍā or Pracāṇḍā seems to be, as the name indicates, a Jaina prototype of the Brāhmaṇic Caṇḍā or Durgā.

Viditā or Vijayā or Vairoṭī

The Śvetāmbaras know this Yakṣiṇī as Veditā or Vijayā. She is described in their books as seated on a lotus and as having four hands with an arrow, noose, bow and snake.² The Digambara Vairoṭī appears in representations as riding on a snake (*Goṇasa*) and bearing in her hands two snakes, bow and arrow.³

Vairoṭī figures also like others as a *Vidyādevī*. The other name of Veditā means 'learned one'. This would suggest the

1. तथोत्पन्ना श्यामवर्णा चण्डा नामाश्ववाहना ।

दक्षिणौ वरदशक्तिधारिणौ दधती भुजौ ॥

पाणी पुष्पगदायुक्तौ विभ्रती दक्षिणेतरो ॥

Hemacandra's *Vāsubhūjyacarita*.

Cf. श्यामा तुरगासना चतुर्दोःकरयोर्दक्षिणयोर्वरं च शक्तिम् ।

दधती किल वामयोः प्रसूनं सुगदा सा प्रवरावताच्च चण्डी ॥

Ācāradinakara.

2. तथोत्पन्ना विदिताख्या हरितालसमद्युतिः ।

पद्मारूढा बाणपाशधरदक्षिणपाणिना ।

कोदण्डनागसंयुक्तदक्षिणेतरवाहका ॥

Hemacandra's *Vimalanāthacarita*.

Cf. विदितां देवीं हरितालवर्णां पद्मारूढां चतुर्भुजां ।

बाणपाशयुक्तदक्षिणपाणिं धनुर्नागयुक्तवामपाणिम् ॥

3. वैरोटी नामतो देवी हरिद्वर्णा चतुर्भुजा ।

हस्तद्वयेन सपौ द्वौ धत्ते गोणसवाहना ॥

Pratisthāsārasaṅgraha (MSS. Arrah Collection).

central idea of Goddess of learning. In other respects, Vīditā or Vijayā with her colour of yellow, symbols of bow, arrow, snake and lotus or the vehicle or Goṇasa seems to be a clear derivative of a form of Durgā. The name of Vijayā, it is worth observing, retains the original name of her arche-type.¹

Aṅkuṣā or Anantamatī

Aṅkuṣā of the Śvetāmbaras is to be canonically sculptured as seated on a lotus, and having four hands with a sword, noose, spear and goad.² The Digambaras to whom this Yakṣiṇī is known as Anantamatī describe her as being carried by a swan and as holding in her hands a bow, arrow, fruit and *Varada*.³

The name 'Aṅkuṣā' appears to be derived from the *Aṅkuṣa* or goad, which the Yakṣiṇī carries. In the same name, we find a Vidyādevī who also bears a goad. The name Anantamatī originates very evidently from Anantanātha, the Jina and master, whom the Yakṣiṇī waits upon. Brahmā's wife is Sarasvatī; here the origin of the swan as a vehicle might be due to this connection.

Kāṇḍarpā (Paṇṇagadvī) or Mānasī

Descriptions from the Śvetāmbara books make her ride upon a horse or a fish and appear in sculpture with four hands, adorned with a lotus, goad, lotus and *Abhaya*.⁴ Mānasī, the

Cf. षष्टिदण्डोच्चतीर्थेशनता गोणसवाहना ।

ससर्प चापसर्पेषु वैरोटी हरितार्च्यते ॥

Pratiṣṭhāsāroddhāra.

1. An inscribed image of her is in the "Paitinī Temple" Uchnera State.

2. अङ्कुशां देवीं गौरवर्णां पद्मवाहनां चतुर्भुजां खड्गपाशयुक्तदक्षिणकरां चमफलाङ्कुशयुतवामहस्ताम् ॥

(*Nirvāṇakalikā* MSS, Jñāna mandir, Agra).

3. तथानन्तमती देवी हेमवर्णा चतुर्भुजा ।

चापं बाणं फलं घत्ते वरदा हंसवाहना ॥

Pratiṣṭhāsārasaṃgraha (MSS, Arrah, Jaina S. Bhavan).

Cf. हेमाभा हंसगा चापफलबाणवरोद्यता ।

पञ्चाशच्चापतुङ्गार्हद्भक्तानन्तमतीज्यते ॥

Pratiṣṭhāsāroddhāra.

4. कन्दर्पी देवीं गौरवर्णामश्ववाहनां चतुर्भुजां . . .

Nirvāṇakalikā (MSS, Jñāna mandir, Agra).

Digambara variant of the same Yakṣiṇī, is described from their point of view, as riding a tiger, and holding in her six hands a lotus, bow, *Varada*, goad, arrow and lotus.¹

The origin of symbols, it must have been noticed, is of irregular character. The fish symbol of the Yakṣiṇī seems to be due to the identical symbol of her consort Kiṇṇara as furnished by the Digambara books (*Dharmasya Kiṇṇaro Yakṣaḥ... Mīnavāhana*). It is hardly easy to see any possible connection between her name as Kandarpā and the Brāhmaṇic God, Kandarpa or Kāma. The name-Mānasī has very probable relation with 'Manasijā' implying the same idea. Thus, the other name of Paṇṇagādevī or the Goddess of snakes might have been derived from Manasā, who is characteristically a goddess of snakes. Mānasī is also a deity, in the list of the Vidyādevīs and as such, she is interestingly seen to be symbolised by a snake. Her tiger vehicle, in this instance, shows her a prototype of Vāgīśvarī (*goddess of learning*) whose figure in Benares shows the same animal as her vehicle.

Nīrvāṇī or Mahāmānasī

Nīrvāṇī, in Śvetāmbara accounts, is represented as seated on a lotus and four-armed, the attributes being a book, lotus, *Kamaṇḍalu* and a lotus bud.² The Digambara books supply

Cf. तथोत्पन्ना च कन्दर्पा गौराङ्गी मत्स्यवाहना ।
उत्पलाङ्कुशधारिभ्यां दक्षिणाभ्यां विराजिता ।
दोभ्यां तदितराभ्यां च पद्मिनाऽभयदेन च ॥

Hemacandra's *Dharmamātha Carita*.

Further, कन्दर्पाधृतपरपन्नगाभिधाना गौराभा भृगमना चतुर्भुजा च ।

Ācārādīnakaṛa (Rāmghāṭa Collection).

1. साम्बुजधनुदानाङ्कुशशरोत्पला व्याघ्रगा प्रवालनिभा ।
नवपञ्चकचापोच्छ्रितजिननम्रा मानसीह मान्यते ।

Pratiṣṭhāsāreḍḍikāra.

Cf. व्याघ्रवाहनमारूढा शिल्पधर्मानुरागिणी ।

Pratiṣṭhā-āvacamgraha (MSS., Arrah)

2. निर्वाणां देवीं गौरवर्णां पद्मासनां चतुर्भुजां पुस्तकोत्पलयुक्तदक्षिणकरां
कमण्डलुकमलयुतवामहस्ताम् ।

Nīrvāṇakalikā (Jñāna-mandir, Agra).

descriptions of Mahāmānasī, according to which, she has the vehicle of a peacock and holds in her hands a disc, fruit, *Iḍi* (sword?) and *Varada*.¹

Although most rare, unexpectedly, I was able to explore a separate figure of Nirvāṇī, which generally agrees with the above description. It is now in the Lucknow Museum. A subordinate representation of the Yakṣiṇī may be seen in some places of Jaina antiquity.²

The name Nirvāṇī connotes the idea of Nirvāṇa. Her symbols of a book, lotus, *Kamaṇḍalu* strike one with her characteristic nature of the wife of Brahmā. Curiously, Brahmā's wife is also called Sarasvatī. As Mahāmānasī, the Yakṣiṇī holds her new function being a Vidyādevī. Mahāmānasī literally means the 'great Goddess to preside over learning'. The symbol of a peacock, again, speaks of her connection with Sarasvatī, the river goddess, who has the same bird as her riding vehicle.

Balā (Acyutā) or Vijayā

We find her described in the Śvetāmbara books as a Yakṣiṇī riding a peacock and bearing four hands symbolised with a citron, spear, *Bhuṣuṇḍī* and lotus.³ Canonically different

Cf. तत्तीर्थजन्मा निर्वाणी गौराङ्गी कमलासना ।
पुस्तकोत्पलसंयुक्तौ बिभ्रती दक्षिणौ करौ ।
सकमण्डलुकमलौ वामौ च दधती करौ ॥

¹ Hemacandra's *Śāntināthacarita*.

1. सुमहामानसी देवी हेमवर्णा चतुर्भुजा ।
फलेद्विचक्रहस्तासौ वरदा शिखिवाहना ॥

Pratiṣṭhāsārasaṅgraha (MSS., Arrah Collection).

Cf. चक्रफलेद्विवराङ्कितकरां महामानसीं सुवर्णाभाम् ।
शिखिगां चत्वारिंशद्वनुरुन्नतजिनमतां प्रयजे ॥

Pratiṣṭhāsāroddhāra

2. *Vide* the fig. of Śāntinātha, in a cave, eastern roof, Gwalior Fort. It bears four hands. Inside the Fort through the Urai gate, another figure may be seen on the left side of the road, amidst three Jaina Colossi, of which one is of Śāntinātha. Cf. the figure in the "Pataini Devī" Temple in Unchhera State, C.I.
3. तत्तीर्थभूर्बला देवी गौराङ्गी केकिवाहना ।
बिभ्राणा दक्षिणौ बाहू बीजपूर

account is given of Vijayā, the Digambara counterpart of the Yakṣiṇī, in their literature. According to it, she should be represented as riding a black boar and carrying the attributes of a conch, sword, disc and *Varada Mudrā*.¹

Halā or Acyutā of the Śvetāmbaras from the nature of her vehicle of a peacock seems to be a form of Sarasvatī. This supposition may be supported by the fact that her consort Gandharva rides on a sun and is a divine musician. Sarasvatī is known to be also presiding over the art of music. The symbol of a *citron*, indicating the Yakṣa characteristic is borne by both the husband and the wife. Vijayā of the Digambaras, on the other hand, shown by her boar vehicle, a Yakṣiṇī goddess whose form must have been borrowed from Mārīcī of Buddhism and Vārāhī of Brāhmaṇism. Her other symbols provided by the Digambara books of a disc, sword, conch and *Varada* speak of her origin from Vārāhī.²

Dhāraṇī or Tārā

The Śvetāmbara texts described Dhāraṇī Yakṣiṇī as seated on a lotus and possessing four hands with a *citrus*, two lotuses, and a rosary.³ Tārā, the Yakṣiṇī of the Digambara is to appear,

भुशुण्डिपङ्कजभृतौ बिभ्रती दक्षिणेतरी ।

सदा सन्निहिता जज्ञे प्रभोः शासनदेवता ॥

Hemacandra's *Kunthusaṃicaritam*.

Cf. शिखिगा सचतुर्भुजाऽतिपीता फलपूरं दधती त्रिशूलयुक्तम् ।

करयोरपसव्ययोश्च सव्ये करयुग्मे तु भुशुण्डिभृद्बलाऽव्यात् ।

MSS. Rāmaghāṭa.

1. जयादेवी सुवर्णाभा कृष्णशूकरवाहना ।

शङ्खासिचक्रहस्तासौ वरदा धर्मवत्सला ॥

Pratiṣṭhāsārasaṃgraha (MSS. Jaina Siddhānta Bhavana Library, Arrah).

Cf. सचक्रशङ्खासिवरां स्वभाभां कृष्णकोलगां यजे जयाम् ॥

Mandiraṭṭhiṣṭhāvidhāna (MSS. Ibid.)

2. An inscribed image of Vijayā in a group is to be found in the "Patāinī Temple" Uchnera State C.I.

3. देवी च धारणी नाम नीलाङ्गी कमलासना ।

मातुलिङ्गोत्पलधरा दक्षिणोभयबाहुका ।

पद्माक्षसूत्रभृत्

Hemacandra's *Aracaritam*.

according to them, as riding on a swan and holding a snake, *Vajra*, deer and *Varada Mudrā*.

In this case, like more cases, the Yakṣiṇī Dhāraṇī bears the Yakṣa symbol of a *citrus* together with other symbols, which explain her mixed origin. The name Tārā renders her connection with the Brāhmaṇic Tārā almost obvious. The snake symbol in her hand is primarily common to the deity of either sects.

Vairoṭī or Aparājītā

The Yakṣiṇī, in her Śvetāmbara appearance, is to be represented as seated on a lotus, and carrying in her hands *Varada*, rosary, *citrus*, and Śakti.² Aparājītā, the Digambara counterpart, is represented by their texts as a goddess riding a lion and bearing hands, equipped with a *citrus*, sword, shield and *Vara-mudrā*.³

The *citrus* symbol, in both the forms, makes the goddess typically a Yakṣiṇī. The name Vairoṭī occurs in connection with the Vidyādevīs and as a presiding deity over learning, she

For comparison, see

धारणीदेवीं कृष्णवर्णां चतुर्भुजां पद्मासनां मातुलिङ्गोत्पलान्वितदक्षिणभुजां
पाशाक्षसूत्रान्वितवामकरां ॥

Nirāṇa-kalikā (MSS., Agra, Jñāna mandir).

1. देवी तारावती नाम्ना हेमवर्णा चतुर्भुजा ।
सर्पवज्रं मृगं धत्ते वरदा हंसवाहना ॥

Pratiṣṭhāsūrasaṅgraha (MSS., Arrah Collection).

Cf. स्वर्णाभां हंसगां सर्पमृगवज्रं ..

Mandira pratiṣṭhā vidhāna (MSS., Ibid).

2. तत्तीर्थभूश्च वैरोटी कृष्णाङ्गी कमलासना ।
भान्ती दोर्म्या दक्षिणाभ्यां वरदेनाक्षसूत्रिणा ।
मातुलिङ्गशक्त्यभृदभ्यां वामदोर्म्यां

Hemacandra.

Compare

वैरोटीं देवीं कृष्णवर्णां पद्मासनां चतुर्भुजाम् ।

वरदाक्षसूत्रयुक्तदक्षिणकरां मातुलिङ्गशक्तियुक्तवामहस्ताम् ॥

Nirāṇa-kalikā (MSS., Jñānamandir, Agra).

3. अष्टापदं समारूढा देवीनाम्नापराजिता ।
फलासिखे टहस्तासौ हरिद्वर्णा चतुर्भुजा ॥

Pratiṣṭhāsūrasaṅgraha. (MSS., Jainabhavana, Arrah)

An image of the Yakṣiṇī is in the Patāini Temple vide *ante*.

has a lion as her vehicle. We find, however, the lion symbol in the case of Aparājītā, the Digambara form of the Yakṣiṇī. We had occasion of describing Vairoṭi as the Digambara counterpart of Vijayā. There seems to be an exchange in the pair of combinations. Vijayā and Aparājītā seem to be the same in meaning; the original idea of both must have been derived from that of Durgā, who bears the same names in Brāhmaṇism.

Naradattā or Bahurūpiṇī

Naradattā is described in the Śvetāmbara literature as seated in the *Bhadrāsana* posture, showing four hands which hold *Varada*, rosary, citron, and trident (or urn).¹ The Digambara Yakṣiṇī is represented by them as riding a black snake and holding a shield, fruit, sword and *Varada Mudrā*.²

Naradattā or Bahurūpiṇī from the nature of her symbols and her husband's being of Śaivite character, discloses herself in representation as a form of Durgā or a Brāhmaṇic Śakti. The Yakṣiṇī element in her may be clearly attested by the symbol of the fruit *citron* and the urn, the true attribute of the wife of Varuṇa. It should be noted in this connection that this Naradattā and the predefined Puruṣadattā, the Yakṣiṇī of Sumatinātha, being the same in meaning suggest some mysterious common origin.³

Gāndhārī or Cāmūṇḍā

The Śvetāmbara sectarian Yakṣiṇī, Gāndhārī by name, has been described as riding a swan and furnished with four hands,

1. भद्रासना कनकसूतनुरुच्चवाटुरक्षावलीवरददक्षिणपाणियुग्मा ।
सन्मातुलिङ्गयुतशूलितदन्यपाणिश्छप्मिका श्रीनरदत्ता ॥

Ācārādinakara.

2. नरदत्तां देवीं गौरवर्णां पद्मासनारूढां चतुर्भुजां ।

वरदाक्षसूत्रयुतदक्षिणकरां बीजपूरककुम्भयुतवामहस्ताम् ॥

Nirvāṇakalikā (MSS., Śvetāmbara, Library Agra).

2. कृष्णनागसमारूढा देवता बहुरूपिणी ।

खेटं खड्गं फलं धत्ते हेमवर्णा चतुर्भुजा ॥

Pratiṣṭhāsārasaṅgraha (MSS., Arrah)

बहुरूपिणीं यजे कृष्णाहिणां खेटफलखड्गवरोत्तराम् ॥

Mandirapratiṣṭhā vidhāna (MSS., Arrah).

3. Her image with name inscribed is in the "Patainī Temple" Uchnera.

which hold, in turn, *Varada Mudrā*, sword, citron and spear (*Kunta*).¹ The Cāmūṇḍā or Digambara form of the same Yakṣiṇī is represented in their way as riding on a dolphin and carrying in her hands a rosary, staff, shield and sword.²

This pair of names (viz. Gāndhārī and Cāmūṇḍā) has already occurred in connexion with the Yakṣiṇī of Vāsūpūjyā. There seems to have been some mysterious transposition of these deities. In the case of Vāsūpūjyā Caṇḍā is Śvetāmbara Yakṣiṇī, whereas Gāndhārī, who is Śvetāmbara here was Digambara there. Gāndhārī there rides a dolphin as Cāmūṇḍā rides the same animal in the present case. The Yakṣiṇī Gāndhārī we describe now, assumes such symbols (for instance swan, *Varada*, citron) as would make her partly a *Vidyādevī* and partly a Yakṣiṇī. Her Digambara counterpart Cāmūṇḍā is also called Kusuma-mālīnī and as such, her dolphin symbol may be justified because Kusumamālī or kāmā has the same symbolical mark (*Makara-ketana*)³.

Ambikā (Kusmāṇḍī) or Āmrā

This Yakṣiṇī of Neminātha has the Śvetāmbara description of a goddess, who rides a lion and bears a bunch of mangoes, nose, a child and goad.⁴ The Digambara image of the Yakṣiṇī

1. तथैव देवी गान्धारी श्वेताङ्गी हंसवाहना ।
दोर्म्या वरदखड्गिभ्यां दक्षिणाभ्यां विराजिता ।
वामाभ्यां बीजपूरिभ्यां बाहुभ्यामुपशोभिता ॥

Hemacandra's *Nemināthacarita*.

Cf. गान्धारीं देवीं श्वेतां हंसवाहनां चतुर्भुजां वरदखड्गयुक्तदक्षिणभुजद्वयां
बीजपूरकुन्तयुतवामपाणिद्वयां ।

Nirāvakal'kā (MSS., Jñānamandira, Agra).

2. चामुण्डा देवता भीमा हरिद्वर्णा चतुर्भुजा ।
अक्षसूत्रं च यष्टि च धत्ते मकरवाहना ॥

Pratiṣṭhāsārasaṅgraha (MSS., Arrah).

Cf. चामुण्डा यष्टिखेटाक्षसूत्रखड्गोत्कटा हरित् ।
मकरस्थाचर्यते पञ्चदशदण्डोन्नतेशभाक् ॥

Pratiṣṭhāsāroddhāra.

3. An inscribed image with name is in the "Paitinī Temple" Uchnera.
4. तत्तीर्थजन्मा स्वर्णकान्तिः सिंहवाहना आम्रलुम्बि (?) पाशसंयुक्तदक्षिणकर-
द्वया पुत्राङ्कुशसहितवामकरद्वया कुष्माण्डोत्तिद्वितीयनामधारिणी अम्बिका
प्रभोः शासनदेवी समभवत् ।

Guṇavajaya gaṇi's *Neminātha Caritra* (Nirvayasagar Press)

is described as also riding upon a lion, but as bearing two hands with a bunch of mangoes and a child.¹

Images of both types may be seen in some Jaina places although they have been wrongly identified in every case. The distinction regarding the number of hands has strictly followed in the representations the point being decisive in making it either Ambikā or Kuṣmāṇḍinī² except her symbol of a bunch of mangoes, which gave origin to one of her names as Āmrā, she is by name and appearance a borrowed form of Durgā. Ambā, Ambālikā and Ambikā are names of Durgā. She has further the name, as in this case, of Kuṣmāṇḍinī. Kuṣmāṇḍī is the name of Durgā. Kuṣmāṇḍas were a hilly clan attached to lord Śiva. It is highly probable that being a Yakṣiṇī, whose class originated from the Northern Himalayan region, Kuṣmāṇḍī came out of this class.

Padmāvati

name of the Yakṣiṇī is common to both the sects. According to the Śvetāmbara view, Padmāvati is to be represented as riding on a snake and cock, and holding a lotus, noose, fruit and goad.³ Padmāvati of the Digambaras is described to be

cf. कुष्माण्डी देवी कनकवर्णा सिंहवाहनां चतुर्भुजां मातुलिङ्गपाशयुक्त-
दक्षिणकराम् अङ्कुशान्वितवामकरां ।

N. C. āja-kai kā (MSS., Agra)

1. द्विभुजा सिंहमारुढा ग्राम्रादेवी हरित्प्रभा ।

Pratiṣṭhāsārasaṃgraha (MSS., Arrah)

cf. सव्ये कर्णपङ्कजप्रियङ्गुमुतप्रीत्यै करे विभ्रतीम् । दिव्याम्रस्तवकं शुभङ्कर
करश्लिष्टान्यहस्ताङ्गुलिम् । सिंहे भर्तृचरे स्थितां हरितभामाम्रद्रुम-
च्छायगाम् ।

Pratiṣṭhāsāraoddhāra

2. The Fig. No. D 7, *Mathura Museum*, wrongly called by Dr Vogel as Pārvaṭī is, in fact, the Digambara image of Kuṣmāṇḍī. The fact that the Digambara image has no ornaments is not always true as it bears ornaments. What has been wrongly called 'happy twins', Deogarh Fort, Jhānsī, Arch. Serial 222B is the image of Kuṣmāṇḍī with her consort. A fine and separate image of the Yakṣiṇī is in the Deogarh Fort, on the West of the Main temple. We can identify rightly the images of 'Pārvaṭī', No 629, Gwalior Arch. Dept. from *Mohanpur and Nimthur* as those of 4 armed Ambikā.

3. तथा पद्मावती देवी कर्कुटोरगवाहना । स्वर्णवर्णा पद्मपाशभृद्दक्षिणकरद्वया ।
फलङ्कुशधराभ्यां च वामदोभ्यां विराजिता ॥

Hemacandra's *Pārśvanāthacaritam*.

of four types according to the number of hands. Some texts give her a snake and cock as her vehicle, others give her a lotus seat. The four-handed figure holds a goad, rosary, two lotuses. The six-handed type has a nose, sword, spear, crescent, club, staff, as attributes. The eight-handed figure has a noose and other attributes. The twentyfour-handed figure holds a conch, sword, *Cakra*, crescent, lotus, blue lotus, bow (*Śarāsanam*), spear, noose, *Kuśa*-grass, bell, arrow, staff, shield, trident, axe, (*Kunta*) *Vajra*, garland, fruit, club, leaf, stalk, and *Varada Mudrā*.¹

Separate-sculptures of an important Yakṣiṇī like Padmāvatī ought to have been discovered but we have, so far, only seen the Yakṣiṇī's likeness with symbols in her master's statues.²

The legend of Padmāvatī is throughout associated with snakes and she belongs to the *Nether Regions* or *Pātāla*. This

स्वर्णाभोनमकुट्टाहिगमना सौम्या चतुर्बाहु-
द्रामे हस्तयुगेऽङ्कुशं दधिफलं तत्रापि . . . दक्षिणे ।
पद्मं पाशमदञ्चयन्त्यविरतं पद्मावती . . .

1. देवी पद्मावती नाम्ना रक्तवर्णा चतुर्भुजा ।
पद्मासनाङ्कुशं धत्ते अक्षमूत्रं च पङ्कजम् ।
अथवा पद्भुजा देवी चतुर्विंशतिसद्भुजा ॥
पाशासिकुन्तबालेन्दुगदामुसलसंयुतम् ।
भुजाष्टकं समाख्यातं चतुर्विंशतिरुच्यते ।
शङ्खासिचक्रबालेन्दुपद्मोत्पलशरासनम् ।
शक्तिं पाशं कुशं घण्टां बाणं मुसलश्वेटकम् ।
त्रिशूलं परशुं कुन्तं वज्रं मालां फलं गदाम् ।
पत्रञ्च पल्लवं धत्ते वरदा धर्मवत्सला ॥

Pratiṣṭhāsārasaṅgraha (MSS, Arrah)

- Cf. येष्टुं कुक्कुटसर्पंगा त्रिफणकोत्तंसा द्विपो या तष्टा पाशादिः सदसत्कृते च धृतशङ्खास्यादिदोरष्टका(?) । तां शान्तामरुणां स्फुरच्छणिसरोजन्माक्ष-मालाम्बरां पद्मस्थां नवहस्तकप्रभुनतां यायाज्मि पद्मावतीम् ॥

2. A fig. of Padmāvatī in Pakhir, Purul'a Ditt. See Beglar's report, *Arch. Surv. Reports* Vol. VIII; with Pārśvanātha's image, in Gwalior Fort, Eastern roof; on the Western face of the pillar near the Western gate (No. I) in the Deogarh Fort.

serpent symbol is well manifest in art and so is her other symbol of lotus, which is responsible for the origin of her name. In Bengal, Padmāvati with the snake-symbols is worshipped as Manasā, the goddess of snake and the wife of Jaratkāru. Certain vernacular MSS. called *Padma-parāṇa. Behulā* (Vipulā also) Carita, give the stories of Behulā, Chand Merchant and Padmāvati. It is most likely that the connection between the Jaina Padmāvati and the Brāhmaṇic Manasā originates from the Jaina legends. Jaratkāru, an ascetic, stands for Kaṭha in the Jaina legend and it is he who latterly became one with Śeṣa, the King of Pātāla.

Siddhāyikā

This Yakṣiṇī of Mahāvira in the account of the Śvetāmbaras, should ride a lion and have four hands carrying a book, *Abhaya*, *Citrus*, and lute (Vinā).¹ The Digambara counterpart of the goddess is represented as also riding upon a lion and holding a *Varada Mudrā* and book.²

Siddhāyikā's images like those of Padmāvati are only to be seen as parts of the sculptures of Mahāvira. In them, the lion and the book symbols are prominent enough.³

1. सिद्धायिकां हस्तिवर्णां सिंहवाहनां चतुर्भुजां पुस्तकाभयमुक्तदक्षिणकरां मातुलिङ्गवीणाचिवतवामहस्ताम् ॥

Nirāṅkulikā (MSS Jñāna mandir, Agra).

Cf. सिद्धायिका तथोत्पन्ना सिंहयाना हरिच्छविः ।

समातुलिङ्गवल्लक्यौ वामबाहू च विभ्रती ॥

पुस्तकाभयदौ चोभौ दधाना दक्षिणौ भुजौ ।

Hemacandra's *Mahāvīracarita*.

2. सिद्धायिका तथा देवी द्विभुजा कनकप्रभा ।

वरदं पुस्तकं घत्ते सुभद्रासनमाश्रिता ॥

Pratiṣṭhāsārasaṅgraha (MSS. Arrah)

Cf. सिद्धासनां सप्तकरोच्छिताङ्गजिनाश्रयां पुस्तकदानहस्ताम् ।

श्रितां सुभद्रासनमत्र यजे हेमद्युतिं सिंहगतिं यजेऽहम् ॥

Pratiṣṭhāsāroddhāra.

3. A two-armed figure evidently of Digambara origin of the Goddess was seen by me on the Pillar near the Western gate in the Deogarh Fort. The Vāgīśvari Fig. regarded as Hindu, appears to be of Jaina Yakṣiṇī Siddhāyikā.

The most important symbol connected with Siddhāyikā is her lion. This may be interpreted in the light of the same symbol as assumed by the Yakṣiṇī's master Mahāvīra. Her other symbol, such as a book and *Vīṇā* (lute) would make her, in appearance, a Vidyādevī. The custom of giving a lion to a goddess of learning does not appear to be singular to the Jainas as we find the Vāgīśvarī of Benares is seated on a lion's back. Siddhāyikā's other symbol is a *citrus* and this is particularly indicative of her Yakṣiṇī nature.

CHAPTER IV

THE DIKPĀLAS

Equally with Brāhmaṇism, the Jainas of both the sects make room for an important class of divinities under the designation of the Dikpālas, who are supposed to guard the quarters. Their origin, on probable grounds, underlies the actual ideals of certain semi-divine kings, who took the responsibility of governing regions of all the distinct quarters. Their ideas were, undoubtedly, far anterior to the early Brāhmaṇas than to the Jainas. Like the majority of gods imported into the Jaina Pantheon, the Dikpāla gods were directly taken over by the Jaina people. The main characteristics of the Dikpālas are nearly those which we find in connection with the same deities of Brāhmaṇism. In one point, however, the position of the Dikpālas of Jainism is distinct enough. It is always subservient to that of the Tīrthamkaras, who like the Buddhas were served and cared for by the chiefs of the quarters. It is interesting to reflect that some of the Yakṣas, who owe, as a rule, their origin to other ideas as well, bear recognisable names and nature of the Dikpālas. Whether the Dikpālas came first in order or the Yakṣas is an open question. Yet we have more reason to believe that the conception of the latter was clearly influenced by the former. The Dikpālas, in some cases, such as Indra, Īśāna, Brahmā and Nāga introduce into the Jaina godhood their spouses described separately in the iconographic texts. Another feature regarding the Dikpālas, who are also called Lokapālas, is their worship as *Vāstu-devatās*. One Śvetāmbara text makes them functioning as Kumāras, who differ very little in nature from the Gods of the quarters. We shall describe, now separately the iconography of these ten Dikpālas recognised by both the Śvetāmbaras and Digambaras.

Indra

There seems to lie very little difference between the descriptions of the Dikpāla Indra, as afforded both by the Śve-

tāmbara and Digambara texts. His chief characteristics are his elephant called *Airāvata* and his *Vajra* or thunderbolt.¹ Indra is the guardian of the eastern regions and his wife is called Śacī. In one text, we shall see, later on, he has been described as possessed of thousand eyes. We can infer, therefore, that the Brāhmaṇic conception of Indra's having thousand eyes, is carried to Jainism. Clear identity of some features leads me also to infer that Mātānga, the Yakṣa of Mahāvīra or Mahendra, the Yakṣa of Aranātha according to the Digambaras owes largely its conception to that of Indra.

Agni

Both from the Śvetāmbara and Digambara standpoints, Agni is described as riding a ram, holding a *Śakti* (spear) and bearing seven flames. One Śvetāmbara text, however, gives him a bow and arrow while a Digambara text adds a sacrificial pot to his attributes and makes rosary as his armlet.² His wife is Svāhā and he has the charge of the south-eastern regions.

1. दृप्यत्सामानिकादित्रिदशपरिवृतं रुच्यशच्यादिदेवी-
लोलार्धं वज्रभूपोद्भूतमुभगरुचं प्रागिहेन्द्रं यजामि ॥

1110 3

Pratiṣṭhāsāroddhāra.

Cf. पूर्वस्यां दिशि कुण्डलांशुनिचयव्यालीढगण्डस्थलं शत्रुं मूर्धनि साधुवद-
मुकुटं स्वारूढमैरावतम् । पत्नीबान्धवभृत्यवर्गसहितं देवं सदाह्वानये ।

Devapūjā (MSS., Jaina. S. Bhavana, Arrah.).

Śvetāmbara version—अथ लोकपालाः

शक्रं पीतवर्णमैरावतवाहनं वज्रपाणिं . . .

Nirvānakalikā (MSS., Agra Collection).

Cf. वास्तुदेवाः ओं ह्रीं ऐरावतस्कन्धमधिश्यन्तं वज्रायुधं रुच्यशचीसमेतं
प्रत्यूहविध्वंसकम् ।

(MSS., Rāmāghāṭa)

2. अग्निमग्निवर्णं मेषवाहनं सप्तशिखं शक्तिपाणिं ।

Nirvānakalikā (MSS., Agra, J. Library).

Cf. श्रीअग्नये . . . कपिलवर्णाय छागवाहनाय नीलाम्बराय धनुर्बाणहस्ताय

Pūjāvīdhī, Acārādinakara (MSS. No. 74/11/36 Rāmāghāṭa
MSS. Library, p. 14)

Again, ज्वाला यात्मकशक्तिहस्ता वस्ताघिरूढा . . . स्वाहा महिष्यासममग्निदेवाः

ओं ह्रीं अग्निवास्तुदेवाय स्वाहा । *Ibid.*, p. 38. S . . .

It may be seen from the above description that there is very little difference in iconography between a Brāhmaṇic Agni and Jaina Agni, the latter being a by-product of the former. The attributes of a bow and arrow are, of course, conspicuous. We can imagine that these attributes, which arm the hands of Kārttikeya may have been conceived in case of Agni, who was the presiding god of Kārttikeya. The symbols of sacrificial pot (*Kuṇḍī*) and rosary are only indicative of the god's primary nature as a sacrificial priest. The meaning of Svāhā, also, supports this idea.

Yama

Yama, the god of death, who governs the south regions, is to be sculptured both according to the Śvetāmbaras and Digambaras, as riding on a buffalo and holding a staff. He is known to be the son of the sun and accompanied by his wife called Chāyā. His chief function is not only to guard the south but also to pronounce judgment on merits and demerits of departed souls.¹

Digambara: ...स्वमारुग्धुर्धुरस्त्रगलचटुलपृथुप्रायभृङ्गाभतुङ्गस्थं रौद्रं पिङ्गले-
क्षणयुगममलं ब्रह्मसूत्रं शिखास्त्रम् । कुण्डीवातप्रकोष्ठे दधतमितरपाण्यात्त-
पुण्याक्षसूत्रम् । स्वाहान्वीतं धिनोमि श्रुतिमुखरसमं प्राच्यप्रोच्यान्त-
राग्निम् । छागारोहणमक्षसूत्रवलयं...स्वाहासंयुतमुज्ज्व....

Pratiṣṭhāsāroddhāra.

ओं नमो यमाय धर्मराजाय दक्षिणदिगधीशाय समवर्तने धर्माधर्मविचार-
करणाय कृष्णवर्णाय चर्मविरणाय महिषवाहनाय दण्डहस्ताय ।

Ācāradinakara, Pūjāvidhi.

Cf. छायासमेतं महिषाधिरूढं दण्डायुधं दण्डितवैरिवर्गं वैवस्वतं...ओं ह्रीं
यमवास्तुदेवाय स्वाहा । Ibid.

Digambara version :

यमदेवस्येति । आसीनं शितवर्णभाजि महिषे वैवस्वतञ्च स्वयम् ।
दण्डमण्डितभुजं दक्षिणस्यां दिशि ।...

Devapūjā (MSS.; Arrah Collection).

Cf. चण्डार्चिःकाण्डदण्डं डुमरकरमतिक्रूरदारं विलोके ।

काष्णोद्रेकं नृशंसं प्रथममथ यमं दिश्य प्राच्यां यजामि ॥

Pratiṣṭhāsāroddhāra.

The conception of the Jaina Yama is almost identical to that of the Brāhmaṇic God of the same name. The only difference seems to be the Jaina Yama's wife being Chāyā, who, in Brāhmaṇism, is known to be the wife of the Sun-god Sūrya. There is some justification on the part of the Jainas to make Chāyā as the wife of Yama, who has been called Dharma-rāja, by which appellation the Sun-god is also known. In this connection, it is to be pointed out that Candraprabha's Yakṣa Vijaya or Śyāma has some radical identity by name and symbols, to this god of death. Vijaya literally means Yama and Śyāma's wife Jvālīnī actually rides a buffalo, the vehicle of the Dikpāla of the south.

Nairṭa

Nairṭa, the guardian-god of the south-west quarters, is made to ride a corps or a goblin according to the Śvetāmbara texts. In the view of the same, he wears a tiger's skin and holds a club or a sword and a bow (*Pināka*).¹ The Digambaras represent the god as riding a bear and holding the same attribute of a club.²

The general conception of this Lokapāla or Dikpāla is due to the Brāhmaṇic influence. There are points, however, which make the Jaina God in some ways distinct. The attribute of a bow, his vehicle of a bear and the tiger's skin are of clearly Jaina origin.

1. नैऋति हरितवर्णं शववाहनं खड्गपाणिं

Virvāṇikalikā (Agra MSS).

Cf. धूम्रवर्णाय व्याघ्रचर्मवृताय मुद्गरहस्ताय प्रेतवाहनाय

Ācārādinakara (Ramaghāṭa MSS).

Further,

मृताङ्गवाहः द्विषदास्प(?) रक्षः आरूढवानुदगतमुद्गरास्त्रः । पिनाक-
मायच्छतु तैलमिश्रम् । ओं नैऋत्यवास्तुदेवाय स्वाहा । Ibid.

2. नैऋत्यं दृढमुद्गरप्रहरणं भीमं कलावृक्षगम् ।

Devapūjā (Arrah MSS).

आरूढं...यो द्रुमाङ्ग (?) मृक्षम् ।

Cf. क्रूरकव्यात्परीतं तिमिरचयरुचं मुद्गरक्षुण्णरौद्र-

Pratiṣṭhāsāroddhāra.

Varuna

Divergence exists among even the Śvetāmbara texts with regard to the vehicle of Varuṇa, the guardian God of the west. Some texts assign to him the vehicle of a dolphin, others a fish. He is, however, unanimously represented as bearing a noose and figuratively wears the ocean. The other sect makes him appear in icons bedecked in pearls, corals, etc., riding a dolphin and bearing a noose.¹

The Jaina form of Varuṇa may be distinguished only by his symbol of a fish, as some texts render him. In all other respects, he is the same as the Brāhmaṇa guardian-god of the west. The symbols of a dolphin, noose, pearls etc., all originate from the god's connection with the west and the ocean. We find, among the Yakṣas, one named Varuṇa but he rides a bull. On the contrary, Pātāla Yakṣa of Ananta Jina, rides a dolphin and has among his attributes a noose. Either of them presumably has been influenced by the original idea of Varuṇa.

Vāyu

He rides a deer according to all Jaina authorities. Some Śvetāmbara texts give him the attribute of a *Vajra*, others give him a banner.² The Digambara account of him only differs

1. वरुणं धवलवर्णं मकरवाहनं पाशपाणिम् ।

Nirvāṇakalikā.

Cf. श्रीवरुणाय पश्चिमदिग्धीशाय समुद्रवासाय मेघवर्णाय पीताम्बराय
पाशहस्ताय मत्स्यवाहनाय

Ācārādinakara.

पद्मिन्याश्रितदन्तिदन्तमकरारूढं भुजङ्गायुधं मुक्ताविद्रुमभूषणं च वरुणं
काष्ठां प्रतीचीं श्रितम् ।

Devopūjā.

Cf. प्रोत्फुल्लत्पद्मखेलत्करकरिमकरव्योमयानाधिरूढं
प्रेङ्खन्मुक्ताप्रवालाभरणमुपस्थावृद्धाराहताक्षं (?)
स्फूर्जद्भीमाहिपाशं वरुणमपरदिग्रक्षणं प्रीणयामि ॥

Pratiṣṭhāsūroddhāra.

2. ओं नमः श्रीवायवे वायव्यदिग्धीशाय घूसराङ्गाय रक्ताम्बराय हरिणवाहनाय
ध्वजप्रहरणाय. . .

Ācārādinakara.

from this in the substitute of a wooden weapon.¹ Vāyu is the guardian or Lord of the North-west quarters.

The Jaina Vāyu differs not essentially from the Brāhmaṇic Vāyu. The assignment of the attribute of a *Vajra* seems to be a new idea. Similarly, the symbol of a wooden weapon attributed by the Digambaras is another peculiar feature unknown to Brāhmaṇism. The Yakṣa, who presents some identity of Vāyu, is Kusuma, who likewise rides a deer, according to the view of both the sects.

Kubera

Kubera, the Protector of the northern regions, has been conceived of by the Śvetāmbara Jainas, as a deity, who rides a man, bears gems and a club. According to the authorities of the same sect, he is the treasurer of Indra, King of Yakṣas, having his control over Kailāsa. He, also, rides the chariot by the name of Puṣpaka.² The Digambara view gives not more than the last symbol for the representation of Kubera.³

Cf. वायुं सितवर्णं मृगवाहनं वज्रालङ्कृतपाणिम् ।

Nirvāṇakalikā (MSS. Agra).

1. एकस्यापि पश्चिमोत्तरदिशि हारावलीभूषणं वायुं तुङ्गकुरङ्गपृष्ठगमनं हस्त-स्थवृक्षायुधम् ।

Devapūjā.

Cf. खुरकषितकुलं ग्रावसारङ्गयुग्यम् । व्यालोलद्गात्रयन्त्रं त्रिजगदसुधृति-व्यग्रमुग्रद्रुमास्त्रम् ।

Pratiṣṭhāsāroddhāra.

2. कुबेरमनेकवर्णं निधिनवकाधिरूढं निचुलकहस्तं गदापाणिम् ।

Nirvāṇakalikā (Agra MSS).

Cf. ओं नमः श्रीघनदाय उत्तरदिगधीशाय सर्वयक्षेश्वराय कैलाशस्थाय अलकापुरीप्रतिष्ठाय शक्रकोशाध्यक्षाय नरवाहनाय रत्नहस्ताय ।

Ācāradīnakara (Rāmāghāṭa, MSS).

Further, ओं ह्रीं ... पुष्पितपुष्पिकाभयानाधिरूढ स्फुरितातिशक्ति ... ब्रजयक्षराजपूत मया स्वीकुरु पायसान्नम् । *Ibid*.

3. प्रेङ्खद्दिमानध्वजैरारूढपृथुपुष्पकं घनपतिं प्रोच्चैरुदीचीदिशि ...

Devapūjā (Arrah)

Cf. हंसाधोनाह्यमानं पवननरीनृतत्केतुपङ्क्ति विमानं

स्वारूढः पुष्पकाख्यं क्रमसखरसनादाममुक्ताकलापः ।

Pratiṣṭhāsāroddhāra.

Some single figures of the deity may be noticed rarely. The corpulent belly, club and purse guide us to identify such figures. The number of hands is irregular but it is either two or four. The miniature figure of a Jina on the head-dress makes any such figure a Jaina one.¹

Except in one feature namely being the treasurer of Indra instead of Śiva, the Jaina Kubera varies nowise from the Brāhmaṇic Kubera. The symbols of gems, club and the vehicle of a man are common to the conception of the two religions. The fact of his being the treasurer of Indra or Śakra instead of Śiva is due to the superiority, which the former god receives both in Jainism and Buddhism to the latter. We find a Kubera Yakṣa among the attendant spirits of the Jinas but he rides an elephant although he holds a club and *citrus* as becoming of the king of Yakṣas. There is another Yakṣa named Gomeda, who, like Kubera, rides on a man and bears one or two of his attributes as met with in the Buddhist Kubera. It may be interesting to note here that to ride on a man or a Vimāna (*Puṣpaka*) a kind of palanquin is a custom much in vogue in the Himālayan regions, of which Kailāsa was a part.

Īśāna

He, the Guardian-god of the North-east quarters is to be represented according to the Śvetāmbara texts as riding a bull (joined by Umā), holding a bow and trident. He also bears matted hair and snakes on his person.² The Digambara books

1. The standing image of Kubera from *Ghosna Khara* in the Mathura Museum has two hands with a club and a purse. A figure from Nimthur, Gwalior State, No. 40/1974 is by appearance of Kubera. It has a Jina miniature above the head-dress.

2. ईशानं धवलवर्णं वृषभवाहनं त्रिनेत्रं शूलपाणि ।

Nirvāṇakalikā (Agra. MSS).

C. ओ उमासमेतो वृषभाधिरूढो जटाकिरीटी फणिभूषिताङ्गः । त्रिशूलहस्तः
प्रमथाधिनाथो गृह्णातु दुग्धान्नमिदं ससर्पि । ओ ईशानवास्तुदेवाय...

Ācārādinakara, Pūjāvidhi.

Again, श्वेतवर्णो वृषभवाहनो नीललोहितवस्त्रः चतुर्भुजः जयभृतशूलचापभृत-
करद्वयेनाञ्जलिकश्च...

Ācārādinakara, Pratiṣṭhākalpa.

mention only the symbols of a skull over and above the above-named characteristics.¹

Īśāna, otherwise designated as Śiva in Brāhmaṇism, has been directly imported into the Jaina Pantheon. Skull, bow, properly known as *Pināka* and snakes are all well-known symbols of Śiva. As there is every likelihood to believe that in Pre-historical times the Śiva-cult had much prevalence in the north-eastern regions, roughly coterminous with the present area of Tibet, Sikkim and Bhutan, still holding the same faith, the north-eastern direction received the name of *Īśāna Dik*. It is to be noted in this connection that Īśvara Yakṣa of Śreyamśa-nātha has been influenced by Īśāna, in his vehicle of bull and symbols of three eyes, trident etc.

Brahmā and Nāga

As in Brāhmaṇism, so in Jainism, too, the Dikpāla Brahmā has been given the charge of the upper regions. The Śvetāmbara texts describe him as four-headed, riding on a swan and holding a book and lotus.² The Digambaras do not seem to have accepted not more than eight guardian gods. Brahmā and Nāga being left out from their descriptive list.

Nāga is to be imaged as a figure seated on a lotus and having a snake in his hand.³ He rules over nether world or Pātāla, the region of the snakes.

The representation of Brahmā and Nāga as Dikpālas evince no further improvement on those of Brāhmaṇism. The symbols of both the deities tally exactly with what we notice in

1. ईशानं वृषपृष्ठं हस्तोदस्तकपालशूलभयदं पूर्वोत्तरस्यां दिशि नागैराभरणैरलङ्कृतं . . . देवपूजा ।

Cf. भास्वद्भूषाभुजङ्गभुजगसितजटाकेतकाधेन्दुचूलं

विभ्रद् शूलं कपालं सगणवरमिहार्चामि पूर्वोत्तरेणम् ॥

Pratiṣṭhāsāroddhāra.

2. ओं नमो ब्रह्मणे ऊर्ध्वलोकाधीश्वराय सर्वसुरप्रतिपन्नाय पितामहाय नाभिसम्भवाय चतुर्मुखाय हंसवाहनाय कमलसंस्थानाय पुस्तककमलहस्ताय ।

Ācārādinakara (Rāmāghāṭa, MSS).

3. नागं श्यामवर्णं पद्मवाहनमुरगपाणिं चेति ।

Nirvāṇakalikā (MSS Agra).

their Brāhmaṇic originals. Brahmā, in one of his four hands, has been given a book, evidently the *Vedas*. It seems to be a most interesting inadvertance on the part of Jainas to admit this symbol of Brahmā, as against their avowed antipathy for the Brāhmaṇic *Vedas*.

CHAPTER V

THE NAVAGRAHAS

The Jainas following the earlier Brāhmaṇic tradition reduced the Planetary system to a group of iconic representations, which constitute an important class of gods known as *Jyotiṣka Devas*. The features of these Gods in sculpture are mostly of the kind of their originals though, as in other cases, there are distinct characteristics by which we recognise them showing them as purely Jaina creations. From the ritualism attached to these gods we may well infer that individually and collectively their worship had much vogue among the Jainas. It is likely, therefore, that images of the planets used to be constructed either separately or in a group like the panel of Brāhmaṇic art representing the *Navagrahas*. In the discoveries of Jaina scriptures, we have had very little instance of meeting with the *separate* figures of their nine planets. Nevertheless, it is necessary to deal with their descriptions in our book for we are not devoid of hope of finding out examples of Jaina *Grahas* as we have found their other images, all equally receiving the treatment in the Jaina iconographical literature. In this topic, it is noticeable that stress has been given to the supremacy of the planets over the different quarters (*Dik*) calling them “ruler of east” etc., and this seems to be a new feature in the Jaina iconology of the astronomical deities.

Sūrya

The sun-god has been described in Śvetāmbara Jainism as riding on a chariot, drawn by seven steeds and holding in his hands two lotuses. He is known there as the *deity of the East* and the husband of Ratnā Devī.¹ The Digambara description

1. श्रीसूर्याय सहस्रकिरणाय रत्नदेवीकान्ताय गङ्गाय यमुनाय नकार-
जगत्साक्षिणे कर्मसाक्षिणे । पूर्वदिग्धीशाय कमलहस्ताय सप्ताश्वरथ-
वाहनाय ।

Ācāradinakara, Pūjāvidhi (Rāmaghāṭa MSS).

of the God is simpler.¹

Candra

Candra or the Moon-god of the Śvetāmbaras drives a chariot of ten white horses and holds an urn of nectar.² He is the master of the stars and rules over the north-western quarters. The Digambara description of the planet has no mention of his symbols.³

Maṅgala

Maṅgala or the Planet Mars, as described in the Śvetāmbara texts holds a shovel and stands upon the earth in one type and in another, he has four hands, holding *Varada*, *Śakti* (spear), trident and club. He is known as the son of the earth and the ruler of the South.⁴ The Digambara text gives the planet no more attribute than a spear.⁵

1. त्वं तोष्टा तापसेष्ट्या कमलकरहरिद्राहनेता ग्रहाणां
नैवेद्यैः सानुगाङ्घ्र्येनशृतपरमान्नीद्यसर्पिर्गुडाद्यैः ।

Pratiṣṭhāsāroddhāra.

2. चन्द्रश्चित्रे विघातव्यः श्वेतश्वेताम्बरावृतः ।
दशश्वेताश्वसंयुक्त आरूढः स्यन्दनं शुभम् ॥

Nirvāṇakalikā (MSS. Agra Library).

CF. ओं चं चं चं . . . नमश्चन्द्राय शम्भुशिखराय . . . तारागणाधीशाय वायव्य-
दिगधीशाय . . . सर्वजगत्पोषणाय श्वेतदशवाजिवाहनाय सुधा-
कुम्भहस्ताय ।

Ācāradīnakara.

3. Vide *Pratiṣṭhāsāroddhāra*, p. 28
4. श्रीमङ्गलाय दक्षिणदिगधीशाय विद्रुमवर्णाय रक्ताम्बराय भूमिस्थिताय
कुङ्कुमहस्ताय ।

Ācāradīnakara (MSS. Rāmghāṭa).

CF. घरापुत्रस्य वक्ष्यामि लक्षणं चित्रकर्मणः । चतुर्भुजो मेपगामी दक्षिण-
बुध्नगं हस्तवरदं परिकल्पयेत् । ऊर्ध्वशक्तिसमायुक्तं वामौ शूलगदाधरौ ।
भौम ।

Nirvāṇakalikā (Agra MSS).

5. शून्ये बिम्बमिताङ्कयोजनशते क्रोशार्धमात्रं क्षिते-
र्बाह्यं द्विद्विसहस्रकेसरिमुखैर्भिक्षुप्रियः शूलभृत् ।

Pratiṣṭhāsāroddhāra.

Budha

Two different types of description occur in the Śvetāmbara books for the image of Budha. According to one he should be represented as riding on a swan and holding a book in his hand.¹ The other type makes the figure riding a lion and having the attributes of a sword, shield, club and *Varada*.² Budha is known as the son of the Moon and the ruler of the north. The Digambara account informs us merely of a book for the planet.³

Brhaspati

In this case, too, the Śvetāmbara literature furnishes two different accounts. Conforming to the one, the image should bear a book and ride a swan, to the other, he should hold the attributes, in his four hands, of a rosary, staff, *Kamaṇḍalu* and *Varada*.⁴ He is the ruler of the north-eastern quarters. The Digambara Brhaspatisisits on a lotus and holds a book, *Kamaṇḍalu* and a rosary.⁵

1. प्रियङ्गुप्रख्याङ्गो गलदमलपीयूषनिकपस्फुरद्वारीत्राणि (?) कृतसकलशा-
स्त्रोपचयधीः ०० शशिसुतः ०० ओं नमः श्रीबुधाय ०० उत्तरदिगधीशाय ००
कलहंसवाहनाय पुस्तकहस्ताय ।

(Ācāradīnakara MSS. Rāmāghāṭa).

2. सिंहासूढो बुधः पीतमाल्याम्बरधरः । वरदं खड्गयुक्तञ्च खेटकेन समन्वितं
गदया च समायुक्तं । ०००

Nirvānakalikā (Agra).

3. बिम्बं खं शशिनोऽष्टयोजनमतीत्योर्ध्वं व्रजद्भूजवात् ।
क्रोशार्धप्रमितं कुजस्थितिरितो वर्णीष्टिमुत्पुस्तकम् ॥

Pratiṣṭhāsāroddhāra.

4. शास्त्रप्रस्तारसार ०० श्रीगुरवे बृहस्पतये ईशानदिगधीशाय ०० पीतवस्त्राय
पुस्तकहस्ताय हंसवाहनाय ।

Ācāradīnakara.

Cf. पीतो देवगुरुर्लोक्यः शुभ्रश्च भृगुनन्दनः । चतुर्भिर्बाहुभिर्युक्तश्चित्रकर्म-
विशारदः ।

वरदः साक्षसूत्रैश्च कमण्डलुधरौ तथा । दण्डिनौ च तथा बाहू विश्राणः
परिकल्पयेत् ।

Nirvānakalikā.

5. तच्चाराद्रसयोजनैरुपरि या तद्वद्विमानं मना-
गूनक्रोशमितः सपुस्तककमण्डल्वक्षसूत्रोऽज्जगः ।

Pratiṣṭhāsāroddhāra.

Sukra

He is described in the Śvetāmbara texts as having the vehicle of a snake and bearing the symbol of an urn. He is known as the teacher of the demons and ruler of the Southeast regions.¹ The Digambara canon makes him hold a three-fold thread, snake, noose and rosary.²

Śani

The Saturn-god has the Śvetāmbara figure, which canonically should ride a tortoise and bear the attribute of an axe.³ The attribute of the Digambara is only mentioned as a three-fold thread.⁴ According to the former view, the planet is the ruler of the west

Rāhu

Rāhu is represented by the Śvetāmbara as a rider of lion and bearer of an axe. He has the charge of the South-western quarters.⁵ The Digambara Rāhu seems to have the symbol of a flag.⁶

Ketu

Ketu, as imaged by the Śvetāmbara, is a snake deity. He rides on a cobra and bears the attribute of a cobra.⁷ He

1. श्रीशुक्राय दैत्याचार्याय आग्नेयदिगधीशाय स्फटिकोज्ज्वलाय श्वेतवस्त्राय कुम्भहस्ताय उरगवाहनाय. . .

Ācārādinakara.

2. प्रेर्यं क्रोशततं विसूत्रफणभृत् पाशाक्षसूत्रैः स्फुरन् ।

Pratiṣṭhāsāroddhāra.

3. ओं शनैश्चराय पश्चिमदिगधीशाय नीलदेहाय परशुहस्ताय कमठवाहनाय ।

Ācārādinakara.

4. तद्वद्वन्तुगतोर्ध्वपत्यपरमायुष्कैस्त्रिसूत्रीयुतः ।

Pratiṣṭhāsāroddhāra.

5. श्रीराहवे नैऋतदिगधीशाय परशुहस्ताय सिंहवाहनाय ।

Ācārādinakara.

6. त्यक्तारिष्टदरोनयोजनततस्वव्योमपानध्वजम् ।

Pratiṣṭhāsāroddhāra.

7. ओं नमः श्रीकेतवे बाहुप्रतिच्छेदाय श्यामाङ्गाय . . . पन्नगवाहनाय पन्नग-हस्ताय ॥

has no direction to rule over. The Digambara description of the planet's attribute is unavailable.¹

Since I wrote out the above chapter I have been able to find out examples of Jaina Planets. See the pedestal of the Tirthankara image, No 52, Fyzabad Museum. Cf. Fig. B. 75, Mathura Museum also, Catalogue p. 81.

CHAPTER VI

ŚRUTA-DEVĪ AND VIDYĀDEVĪS

Of all the conceptions found in the Jain Iconography, none is so original as the conception of the *Vidyādevīs* or the Goddesses of learning. They are sixteen in number. In no other Indian religion are the goddesses of knowledge so numerous. Besides the sixteen *Vidyādevīs*, the Jains of both sects admit into their pantheon, one *Śruta-devī* or *Sarasvatī* approximating very closely the Brahmanical conception of the same goddess. She seems to be at the head of the collective body of the sixteen *Vidyādevīs* and her worship is prior to that of other subordinate deities. Her name as *Śruta-devī* meaning 'Goddess of *Śruti*' originally refers to the Vedas or revealed literature preserved through hearing. There is some hidden meaning behind this name. The description of *Śruta-devī* as afforded by the Jain books makes it on a par with *Brahmāṇī's* (wife of *Brahmā*) description.¹ And *Brahmā* is known to hold, the *Vedas* or the Ancient Scripture. The Jains, like the *Brāhmaṇas*, make a special ceremony of her worship on the *Śukla Pañcamī* day of the *Kārttika* month, which they call '*Jñāna Pañcamī*'. On that special anniversary day of knowledge, the devout people fast, worship the books and instal them carefully dusted. The conceptions and imageries of the other sixteen goddesses of learning, if analysed disclose clear points of identity in respect of names, attributes, etc., with those of the Jain *Yakṣiṇīs*. This leads us to assume reasonably that the *Vidyādevīs* in conception were modelled after the *Yakṣiṇīs*. The reverse would have been assumed as well but is inadmissible on the ground of the priority of the *Yakṣiṇīs* as connected in mythology and ritual with the *Tirthaṅkaras* in Jainism. The sixteen divinities under the name of the *Vidyādevīs* may be *prima facie* supposed to sway the sixteen

1. ओं ह्रीं नमो भगवति ब्रह्माणि वीणापुस्तकपद्माक्षसूत्रे हंसवाहने श्वेतवर्णे
इह षष्ठीपूजने आगच्छ ।

Ācāradinakara Pratiṣṭhāvidhi (MS.R.B.).

Cf. the description of *Śrutadevī* *infra*.

arts and sciences but the texts of Jainism give a different clue namely that through their worship the devotee gets knowledge, character, religion, effort and mental qualities of many kinds.¹ Really speaking, in point of fact, these qualities lie at the bottom of all education, whether literary, artistic or scientific.

Sarasvatī or Śruta-devī

The goddess, as viewed by the Śvetāmbaras rides a swan, has four hands bearing a lotus or *Varada* book and rosary.² The Digambara texts seem to give the vehicle of a peacock to Sarasvatī.³

A number of images of Śruta-devī have been compared by me. In all cases, the symbols of a book, lotus or a swan are to be noticed. But a strict observance with the canon has not been observed in any case.⁴

Śruta-devī, the main goddess of learning, seems to be identical with the consort of Brahmā, a Dikpāla, as described in this book.⁵ The attributes of a lute, book and rosary are common. The vehicle of swan is also characteristic of Brahmā. The substitute of peacock for swan, as made by the Digambara sect, agrees with the conception of Sarasvatī, who is also the river-goddess in Brāhmanism. The Jain literature, so extensive even as it exists at present, has been presided over by this goddess.

दृग्ज्ञानचारित्रपरेषु सूरिपुरस्सरेष्वप्यकृतादरो यः ।

Pratiṣṭhāsāroddhāra.

श्वेतवर्णा श्वेतवस्त्रधारिणी हंसवाहना श्वेतसिंहासनासीना चतुर्भुजा
श्वेताब्जवीणालङ्कृतवामकरा पुस्तकमुक्ताक्षमालालङ्कृतदक्षिणकरा ।

Ācāradīnakara, Pratiṣṭhākalpa, p. 146.

(MS, Rāmāghāṭa Collection, Benares)

Cf. *Nirvānakalikā* Ms. (Jñānamandira, Agra).

वाग्वादिनि भगवति सरस्वति ह्रीं नमः इत्यनेन मूलमन्त्रेण वेष्टयेत् ।

ओं ह्रीं मयूरवाहिन्यै नम इति वाग्धिदेवतां स्थापयेत् ।

Pratiṣṭhāsāroddhāra.

A two-handed image at the Lucknow Museum No. 8-6/507 is the earliest. Cf. A four-handed image from Pallu, Bikaner. Another at Deogarh Fort, Serial. No. 2262.

See "Indian Images", Part I, pp. 43, 44.

Rohiṇī, the Vidyādevī

The description of this goddess, as in other cases, varies, with the two sects. With the Śvetāmbara, she rides a cow and holds in her hands a conch, rosary, bow and arrow.¹ With the other sect, she appears bearing the attributes of an urn, conch, lotus and fruit.²

We shall gradually see that most of the names of the Vidyādevīs are in common with those of Yakṣiṇīs, specially of the Digambara sect. In this case, Rohiṇī is also the name of the consort of Mahāyakṣa, who attends upon Ajitanātha. From the text of the Śvetāmbaras, it appears that she specially presides over the art of music. The Digambaras believe that by her worship, the devotee attains right insight.

Prajñapti

In her Śvetāmbara aspect, she rides on a peacock and holds a lotus and a *Śakti*.³ According to one text of the same school, she holds *varada*, *Śakti*, *citrus* and *Śakti* again.⁴ The Digambara image should be represented as bearing a sword and a disc.⁵

Prajñapti is identical in name with the Digambara Yakṣiṇī of Sambhavanātha. Thus, we find she has borrowed the

1. शङ्खाक्षमाला शरचापशालिचतुष्करा कुन्दतुषारगौरा ।

गोगामिनी गीतचरप्रभावा श्रीरोहिणी सिद्धिमिमं ददातु ॥

Ācāradīnakara.

Cf. *Nirvāṇakalikā* (MS Agra Library).

2. विशोध्य यः स्वेष्टगुणैः सरागां दृष्टिं विरागश्च परां प्रचक्रे ।

तं कुम्भशङ्खाब्जफलाम्बुजस्था श्रिताचर्यसे रोहिणी स्वमरुत् त्वम् ॥

Pratiṣṭhāsāroddhāra (Rāmāghāṭa MS).

3. शक्तिसरोजहस्ता मयूरकृतयानलीलया कलिता ।

प्रज्ञप्तिविज्ञप्ति शृणोतु नः कमलपत्राभा ॥

Ācāradīnakara (Rāmāghāṭa MS).

4. प्रज्ञप्ति श्वेतवर्णा मयूरवाहनां चतुर्भुजां वरदशक्तियुक्तदक्षिणकरां मातुलिङ्ग-
शक्तियुक्तवामहस्ताम् ।

Nirvāṇakalikā

5. दृग्ज्ञानचारित्रतपस्सु सूरिपुरस्सरेष्वप्यकृतादरो यः ।

तद्भक्तिकां त्वाश्रयगतिनिलीनां प्रज्ञप्तिकेऽर्चामि सचक्रवङ्गाम् ॥

Pratiṣṭhāsāroddhāra.

vehicle of peacock from Yakṣa Trimukha, Prajñapti's husband. The peacock symbol with lotus should be Vidyādevī's characteristic. The name might have been derived either from Prajñapti, meaning 'intellect' or *Prajñā*, meaning 'Sarasvatī'.

Vajra-śṛṅkhalā

Two forms of this goddess are known to the Śvetāmbara scripture. In one form she is seated on a lotus and carries a chain and club.¹ In another form, she is also seated on a lotus but has four hands adorned with *varada mudrā*, chain, lotus and chain again.² The Digambara text mentions only a chain for the deity.³

We meet with the goddess of the like name in connection with the Yakṣiṇī of Abhinandana. But, in no point, the two deities seem to agree with one another. The Śvetāmbara form, however, of the Yakṣiṇī has a lotus seat like Vajra Śṛṅkhalā. According to the Digambara text used, she grants to her worshippers good boons and habits.

Vajrāṃkuṣā

She, too, has two forms according to Śvetāmbara texts. In one, she rides an elephant and bears as symbols a sword, *vajra*, shield and spear.⁴ In another, she is riding an elephant in *varada-mudrā*, *Vajra*, *citrus* and goad.⁵ The Digambaras represent

1. सशृङ्खलगदाहस्ता कनकप्रभविग्रहा ।

पद्मासनस्था श्रीवज्रशृङ्खला ॥

Ācāradīnakara.

2. वज्रशृङ्खलां शङ्खावदातां पद्मवाहनां चतुर्भुजां वरदशृङ्खलान्वितदक्षिणकरां
पद्मशृङ्खलाधिष्ठितवामकराम् ।

Nirvāṇakalikā.

3. व्रतानि शीलानि च जातु योजन्तवृत्त्यामनग्नो बहिरीहया वा ।
तद्भङ्गिमास्थाय विशृङ्खलास्त्रा पीता च तृप्तिं परिशृङ्खलेऽस्मिन् ॥

Pratiṣṭhāsāroddhāra.

4. निस्त्रिशवज्रफलकोत्तमकुन्तयुक्तहस्ता सुतप्तविलसत्कलधौतकान्तिः ।
उन्मत्तदन्तिगमना भुवनस्य विघ्नं वज्राङ्कुशी हरतु ॥

Ācāradīnakara.

5. *Nirvāṇakalikā.*

the deity as driving in an aerial car and holding in her hands a goad and a lute.¹

The Vidyādevī of the present description bears the same name as the Śvetāmbara Yakṣiṇī of Anantanātha. Some symbols of the Śvetāmbara form and others of the Digambara form, such as sword, spear and goad come to be equal to those of the Yakṣiṇī. The symbol of an elephant, the name Vajrāṁkuśā meaning 'one adorned with *vajra* and goad' leads us to suppose some mysterious connection between this Vidyādevī and Indra. Her lute, as given by the Digambaras, is only a symbol of Sarasvatī.

Apraticakrā or Jambunadā

According to the Śvetāmbara books, she rides a Garuḍa and all her four hands are armed with discs.² She is called Jambunadā by the Digambaras, who represent her as riding a peacock and bearing a sword and a spear.³

Apraticakrā by name and symbols bears equality with the Yakṣiṇī of Rṣabhanātha. This Vidyādevī may have some innate relation to Vaiṣṇavī, the wife of Viṣṇu, as Jambunadā seems to have relation with Kaumārī, the wife of Kārttikeya. Peacock and spear are in this form the common characteristics.

Puruṣadattā

In Śvetāmbara literature, she is differently described. In one aspect, she holds a sword and shield,⁴ in another, she rides on a buffalo and carries in her four palms *Varada*, sword,

1. ज्ञानोपयोगं व्यदधादभीक्ष्णं यस्तं भजन्तं श्रितपुष्पयानाम् ।
वज्राङ्कुशे त्वां सृणिपाणिमुद्यद्वीणारसां मञ्जु यजेज्जनाभाम् ॥

Pratiṣṭhāsāroddhāra.

2. गरुडमत्पृष्ठ आसीना भूयाद् प्रतिचक्रान्तसिद्धये चक्रधारिणी । श्री
अप्रतिचक्रायै . . .

Ācāradīnakara.

Cf. *Nirvānakalikā.*

3. धर्मे रजद्धर्मफलेक्षणे च यो जन्मभीस्तस्य मखे शिखिस्था ।
जाम्बूनदाभा घृतखङ्गकुन्ता जाम्बूनदे स्वीकुरु यज्ञभागम् ॥

Pratiṣṭhāsāroddhāra.

4. *Ācāradīnakara.*

citrus and shield.¹ The Digambara text makes her ride a peacock and hold as symbols *vajra* and a lotus.²

We meet with the Yakṣiṇī of the same description as the wife of Tumburu, the attendant of Sumati. The buffalo vehicle indicates strongly the Vidyādevī's original relation with the wife of Yama, who characteristically moves on the back of the same animal.

Kālī

The Digambara image of this Vidyādevī should ride a deer and should be furnished in its hands with the symbols of a staff and sword.³ There are two Śvetāmbara forms to be marked. She is seated on a lotus and holds either in two hands a club and *varada* or in four hands rosary, club, *vajra* and *Abhaya*.⁴

She has similarity in name and certain symbols with the Śvetāmbara Yakṣiṇī of Abhinandana. The Digambara goddess, though having denominational similarity with the Yakṣiṇī of Supārśvanātha of the same sect seems to have been modelled after the type of the wife of Vāyu. This is strongly suggested by the common characteristic symbol of a deer as vehicle.

Mahākālī

The Śvetāmbaras have two descriptions for the goddess. According to one, she rides on a man and holds a rosary, fruit, bell and *Varada mudrā*.⁵ According to another, she equally rides

1. पुरुषदत्तां कनकावदातां महिषीवाहनां चतुर्भुजां वरदासियुक्तदक्षिणकरां मातुलिङ्गखेटकयुतवामहस्ताम् ।

Nirvāṇakalikā.

2. कोकाश्रितां वज्रसरोजहस्तां यजे सितां पुरुषदत्तिके त्वाम् ।

Pratiṣṭhāsāroddhāra.

3. यस्तन्तार्चा भज कालि सूर्यप्रभा मृगस्था मुसलासिहस्ता । *Ibid.*

4. विकचकमलवाहना गदाभृतकुलशमलङ्कृतात् सदैव काली ।

Ācāradīnakara.

Cf *Nirvāṇakalikā* for the description of the same

5. नरवाहना शशधरोपलोज्ज्वला रुचिराक्षसूत्रफलविस्फुरत्करा शुभघण्टिका पविदरेण्यधारिणी . . . महाकाली ।

Ācāradīnakara.

a man but holds a rosary, *vajra*, *Abhaya mudrā* and bell.¹

The Digambara form of Mahākālī is to be represented as standing on a corpse and bearing in her hands a bow, sword, fruit and weapon.²

Though the Yakṣiṇī of the like name, the Śvetāmbara one of Sumatinātha and Digambara one of Suvidhinātha, exists in Jain Iconography, the Vidyādevī named Mahākālī partakes more of the nature of Kālī of Brāhmaṇism than of the same Yakṣiṇī. The symbols of sword, bell, rosary, etc., are sufficiently tāntrik in character, the corpse at the feet of the goddess being a true mark of Kālī. The Digambara book states that the goddess grants religious trance (*Samādhi*) to her worshippers.

Gaurī

She of the Śvetāmbara type rides on an alligator (गोघा) and bears four hands equipped with *Varada*, club, rosary and water-lily.³ In Digambara form, too, Gaurī has an alligator as her vehicle and holds lotus as her symbol.⁴ There is also Gaurī, the Digambara Yakṣiṇī of Śreyāṃśanātha. Some of her symbols, such as lotus, *Varada*, are identical with those of this Vidyādevī. As an alligator is mythologically associated with a form of Brahmanī, Gaurī or Durgā, we have reason enough to infer that the goddess, model came after her. The alligator and some of the symbols such as water-lily and urn indicate her connection with the goddess Gaṅgā of Brāhmaṇism.⁵

1. महाकालीं देवीं पुरुषवाहनां चतुर्भुजामक्षसूत्रवज्रान्वितदक्षिणकराम् अभयघण्टा-लङ्कृतवामभुजाम् ।

Nirvāṇakalikā.

2. चक्रेऽधिकां साधुषु यः समाधिं तं सेवमाना शरमाधिरूढा ।
श्यामा धनुःखड्गफलाऽस्त्रहस्ता बलिं महाकालिं जुपस्व शान्त्यै ॥

Pratiṣṭhāsāroddhāra.

3. गोघासनसमासीना कुन्दकपूरनिर्मला ।
4. गौरीं देवीं गोघावाहनां चतुर्भुजां वरदमुसलयुतदक्षिणकरामक्षमालालङ्कृत-वामहस्ताम् ।

Nirvāṇakalikā.

5. गोघागता हेमरुगवज्रहस्ता गौरिं प्रमोदस्व तदर्चनांशैः ॥

Pratiṣṭhāsāroddhāra.

Gāndhārī

The Śvetāmbara Gāndhārī is to be represented either as seated on a lotus and holding a staff and *vajra* or *Varada*, staff, *Abhaya* and *Vajra*.¹ Digambara goddess rides a tortoise and holds a disc and sword.²

We meet with the Śvetāmbara Yakṣiṇī of the like name, who belonged to Nami. Her swan vehicle gave her the character of Sarasvatī. The Yakṣiṇī Gāndhārī of the Digambaras rides a crocodile but the Vidyādevī Gāndhārī rides a tortoise. This latter point leads us to connect her with Yamunā, as the preceding Vidyādevī was suggested to be associated with Gaṅgā.

Mahājvālā or Jvālāmālīnī

The text called the *Ācāradīnakara* of the Śvetāmbaras describes this goddess as riding a cat but mentions no attributes. The *Nirvāṇakalikā* another text of the same sect describes her as riding a boar and holding many weapons without description.³ Images of Digambara type should ride a buffalo and bear such weapons as a bow, shield, sword and disc.⁴ The Yakṣiṇī of similar name we find as attached to Candraprabha. The Śvetāmbara Yakṣiṇī has a cat as her vehicle like the present goddess and the Digambaras' also has the common vehicle of a buffalo. The underlying idea of the Jvālāmālīnī representation seems to have been derived from the consort of Yama, whose symbol is a buffalo. The cat symbol is also held by a Brāhmaṇical deity named Śaṣṭhī. It is, indeed, difficult to say which idea is older, the Jain or the Brāhmaṇic.

Mānavī

According to one text, she has blue colour and sits on a

1. शवपत्रस्थितचरणा मुसलं वज्रं च हस्तयोर्दधती ।
कमनीयाञ्जनकान्तिगन्धारी गां शुभां दद्यात् ॥

Ācāradīnakara.

2. चक्रासिभृत्कूर्मगनीलमूर्ते गृहाण गान्धारि तदङ्घ्रिगन्धम् ।

Pratiṣṭhāsāroddhāra.

3. महाज्वालां धवलवर्णां वराहवाहनामसंख्यप्रहरणयुतहस्ताम् ॥

Nirvāṇakalikā.

4. शुभां घनुःखेटकखड्गचक्राद्युप्राष्टबाहुं महिषाधिरूढाम् ॥

Pratiṣṭhāsāroddhāra.

blue lotus and a twig.¹ According to another of the same Śvetāmbara school, she sits on a lotus and is four-handed showing *Varada*,² rosary and a bough of a tree.³ The Digambara text also describes her as of blue colour and as riding a boar and bearing a trident. The Vidyādevī has a parallel in name to the Śvetāmbara Yakṣiṇī of Śreyāṁśanātha and in the Digambara Yakṣiṇī of Śitalanātha. The former parallel does not seem to be of form but of mere name. Śitalanātha's Yakṣiṇī as admitted by the Digambara school presents a similarity of name and vehicle. Stress has been laid on the Vidyādevī's colour being blue and in this connection, one is led to trace some faint relation between her and the Nīlasarasvatī of Brāhmaṇism. The boar symbol would connect the female deity with Vārāhī having the same vehicle.

Vairoṭī

The Śvetāmbara text represents the goddess as riding on a snake and carrying in her hands a sword, snake, shield and snake⁴. The Digambaras' Vidyādevī rides a lion and has a snake symbol⁵. The Yakṣiṇī of the identical name occurs in the Digambara Iconography and belongs to Vimalanātha. Her vehicle and symbol in both the instances consist of snakes. That there exists a sure cognateness between the conception of the Vidyādevī and the Yakṣiṇī is clearly indicated by a Digambara text which in an invocation calls the latter a Vidyādevī.⁶

1. नीलाङ्गी नीलसरोजवाहना वृक्षभासमानकरा मानवस्य सर्वस्य मङ्गलं मानवी दद्यात् ॥

Ācārādinakara.

2. *Nirvāṇakalikā.*

3. स्वं धिन्वतो मानवी केकिकण्ठनीला किटिस्था सभ्रपत्रिशूला ।

Pratiṣṭhāsāroddhāra.

4. वैरोटीं श्यामवर्णमजगरवाहनां चतुर्भुजां खङ्गोरगालङ्कृतदक्षिणकरां खेट-काहियुतवामकराम् ।

Nirvāṇakalikā.

5. त्वां सिंहगामात्तप्रदर्पसर्पा यज्ञेऽस्य वैरोटि यजेऽन्ननीलाम् ॥

Pratiṣṭhāsāroddhāra.

6. वैरोटी हरिताच्यंते । ओं ह्रीं विद्यादेवि इदम् ॥

Pratiṣṭhāsāroddhāra.

Acyutā

She is called in the Śvetāmbara literature *Acyutā* and described as riding a horse and holding a bow, sword, shield and arrow¹. *Acyutā* as represented by the Digambaras equally rides a horse and holds the symbol of a sword².

Mānasī

Mānasī of Śvetāmbara conception has two types in iconography. According to one, she rides a swan and bears the attributes of *Varada* and *Vajra*³. According to another, she sits on a lion and has four hands carrying *Varada mudrā*, *Vajra*, rosary and again *Vajra*⁴. The Digambara *Mānasī* seats herself on a snake vehicle⁵.

Mānasī by name and by the symbol of swan, *Vajra* and lion seems to be based upon a mixture of ideas. The swan symbol is very apt and is in keeping with the traditional emblem of the goddess of learning. The Buddhist deity of learning called *Vāgīśvarī*⁶, who has a famous temple in Benares rides on a lion. Thus, there must be some undercurrent of interrelation in the symbolism. She rides a tiger. In this case, the Digambara *Vidyādevī* rides a snake. This appears to be due to the fact of *Mānasī* and *Manasā* having the same literal sense.

1. सव्यपाणि-धृतकार्मुकवराज्यस्फुरद्विशिखखड्गधारिणी । विद्युद्दामतनुरश्व-
वाहनाञ्च्युप्तिका भगवती ।

Ācāradinakara.

2. धौतासिहस्तां ह्यगेज्युते त्वां हेमप्रभां त्वां प्रणतां प्रणौमि ।

Pratiṣṭhāsāroddhāra.

3. हंसासनासीना वरदेन्द्रायुधान्विता । मानसी मानसीं पीडां हन्तुं जाम्बुनद-
च्छविः ।

Ācāradinakara.

4. मानसीं धवलवर्णां सिंहवाहनां चतुर्भुजां वरदवज्रालङ्कृतदक्षिणकरा-
मक्षवलयाशिनियुक्तवामकराम् ।

Nirvāṇakalikā.

रक्ताहिगा तत्प्रगतप्रणाममुद्रान्विता मानसि . . ।

Pratiṣṭhāsāroddhāra.

5. वागीश्वरी=सरस्वती ।

Trikāṇḍaśeṣa.

Mahāmānasī

The Śvetāmbaras describe the sixteenth Vidyādevī as riding on a lion and bearing, in her four hands, *varada*, sword, *kamaṇḍalu* and lance¹. The Digambara representation of the goddess sits on a swan and holds a rosary, *Varadamudrā*, goad and garland².

Again, the conception of this Vidyādevī is presumably based upon that of Vāgīśvarī. The sword symbol specially corresponding to the Digambara Yakṣiṇī of like name is Nirvāṇī of Jina Śāntinātha. As noticed before, her symbols of book, *kamaṇḍalu* and lotus befit more a Vidyādevī than a Yakṣiṇī. The Digambara conception of Mahāmānasī either as a Yakṣiṇī or Vidyādevī has symbols such as, peacock, swan, rosary, which fit in with the characteristics of the goddess of learning.

महामानसीं धवलवर्णां सिंहवाहनाम् । चतुर्भुजां वरदासियुक्तदक्षिणकरां
कुण्डिकाफालकयुतवामहस्ताम् ।

Nirvāṇakalikā.

रक्तां महाहंसगताक्षसूत्रवराङ्कुशस्रक्सहितां यजे त्वाम् ॥

Pratiṣṭhāsāroddhāra.

CHAPTER VII

MISCELLANEOUS JAINA DIVINITIES

Under this head, we propose to treat of certain other deities of Jainism, who do not prove to be constituent of a distinct class of importance but still figure promiscuously in Jaina temples and rock sculpture. The models of their representations except in the case of Naigameṣa or Nameso, and Śāntidevī must have been originally Brāhmaṇic, though, of course, as they are in Jainism, much modified and made renascent. It is very interesting as we shall notice in this topic, that Jainism with its absolute doctrine of *Ahiṃsā* or non-killing should have, alongside with the later Buddhism adopted even minor goddesses of Tāntricism. Nor should it be less interesting to observe that exactly like the Brāhmaṇic custom of giving a prior worship to Gaṇeśa and Lakṣmī, the Jainas, including their merchant class, attach a high importance to the veneration of these deities.

Harinegameṣi or Naigameṣa

He is represented in Jaina religious art, as a male figure, either with the head of a ram or antelope or a goat. We have the noteworthy example of the god's icon in the Jaina antiquities of Mathurā¹. In this, Naigameṣa is represented as bearing a goat's head.

The god with his variant names is mentioned in the *Kalpa-sūtra*, *Nemināthacarita* and *Antagaḍadasāo*. He is primarily the captain of the foot forces of Indra, at whose command, he transferred the embryo of Mahāvīra from the body of the Brāhmaṇi Devanandā to the womb of Kṣatriyāṇi Trīśalā. Hence, he acquired the power of granting the boon of child-birth. Thus, we

1. *The Jaina Stupa and other antiquities of Mathura* by V.A. Smith, Pl. XVIII (obverse and reverse) "The Obverse shows five figures. The principal figure is a goat-headed deity seated in an easy attitude. The deity is labelled *Bhagavā Nemeso*, dating from about the beginning of the Christian era or earlier. To the right are three standing females, and a male infant stands by the left knee of the deity.

find him, in later literature, connected with the procreation of children.¹ He is known to have two aspects, one beneficent another malevolent.

The conception of the god does not seem to us to be wholly original as Prof. Keith has supposed.² The three ideas connected with the deity, namely, the deer-face, goat-face and power of procreation, we conjecture were derived from the mythology of Dakṣa Prajāpati. As Prajāpati, he is fundamentally associated with work of creation and procreation. The Brāhmaṇic mythology refers to the incident in which Śiva at the self-immolation of his wife, Satī, being enraged, pursued Dakṣa, who assumed the form of a deer and at last decapitated him. But Śiva is said to have afterwards restored him to life. According to another account, a demon came out from a torn hair of Śiva in rage, who beheaded Dakṣa and put a goat's head on his neck.

Kṣetrapāla

In the Śvetāmbara books, we meet with two descriptions of this god. From one, we gather he has twenty hands with many weapons, matted hair, a snake as his holy thread and rides a dog. He is surrounded by Ānanda and other Bhairavas and leads the sixty-four Yoginīs.³ The other description makes him six-handed, the attributes being a club, noose, Ḍamaru, bow, goad and *Geḍḍika*?⁴

Images of this divinity have been discovered in many places but lie unidentified. The figures that I have studied,

1. "Now Sulasā was from childhood a worshipper of the god Harinegameṣi. She caused to be made an image of Harinegameṣi and every morning she bathed. So in compassion for the lady Sulasā, the god Harinegameṣi made both her and thee to become pregnant at the same time." *The Antagada-Desāo* (Oriental Translation Fund), pp. 36, 37.
2. *Indian Mythology* (Mythology of all races series) by A.B. Keith.

Mythology of the Jains.

3. श्रीक्षेत्रपालाय · विशतिभुजदण्डाय बर्बरकेशाय जटाजूटमण्डिताय वासुकी-
कृतजिनोपवीताय · प्रेतासनाय कुक्कुरवाहनाय त्रिलोचनाय आनन्द-
भैरवाद्यष्टभैरवपरिवृताय चतुःषष्टियोगिनीमध्यगताय ।

Ācāradinakara.

4. क्षेत्रपालं बर्बरकेशं षट्भुजं मुद्गरपाशडमरुकान्वितदक्षिणपाणिं चापाङ्कुश-
गेडिकायुक्तवामपाणिम्. . . ।

Nirāṇakalikā.

agree with the description in its most essential features.¹

Kṣetrapāla is a Bhairava and seems to be the master of the Yoginīs. As the name suggests, he is the deity whose function is to protect the field. Hence, probably, he has the dog, who might watch the field and help his master by guarding it against any aggressor. The Bhairavas of Brāhmaṇism, such as the Kālabhairava and Vaṭukabhairava are always associated with a dog. In fact, the relation of Kṣetrapāla with Vaṭukabhairava has been clearly mentioned of in the Jaina texts.²

Gaṇeśa

His hands vary from two, four, six, nine, eighteen to one hundred and eight. According to the description of the *Ācāradinakara*, Gaṇapati should be pot-bellied and should hold, in his hands, an axe, *Varada*, *Modaka* (Sweet-meat ball), and *Abhaya*. His vehicle is a mouse.³

The form of Gaṇapati with four hands seems to be standard. The symbols of axe, *Modaka* and mouse are exactly the same with those of the Brāhmaṇic Gaṇeśa. Hence, we may reasonably conclude that the icon of this god is the result of one of the many assimilations which Jainism made from Brāhmaṇism.

1. A fig. from Gandhāwal Gwalior no. 1974/211 rides a dog and has four hands. It seems to be a Digambara image. Another fig. may be seen on the right wall in a group of rock-cut sculptures on the left of the road, inside the Gwalior Fort. It has also four hands with the canonical symbols.

2. क्षेत्रपालप्रतिष्ठायां बटुकनाथहनुमन्नारसिंहादिपुरपूजितदेशपूजितप्रतिष्ठा ।

Ācāradinakara.

Cf. भोः क्षेत्रपाल . . . तीक्ष्णदंष्ट्र महाकाय . . . भैरवाय नमस्तुभ्यम् ।

Pratiṣṭhākalpa.

3. गणपतिप्रतिष्ठाविधिः । स चायं द्विभुज-चतुर्भुज-षड्भुज-नवभुजाष्ट-दशभुजाष्टोत्तरशतभुजरूपा गुरूपदेशविशेषेण बहुविधा भवन्ति । . . . जय लम्बोदर

परशुवरदयुक्तापसव्यहस्तयुग । सव्यकरमोदकाभयघर यावकवर्णपीतलासिक
मूषिकवाहन पीवरजङ्घाभुजबस्तिलम्बिगुरुजठर । वारणमुखैकरद ।
वरदसौम्य । जयदेव गणनाथ ।

Vardhamānasūri's *Ācāradinakara pratiṣṭhāvidhi.*

Śrī or Lakṣmī

Śrī or goddess of wealth has been described in a Digambara MS. as a four-handed figure holding a flower and lotus.¹ The same goddess in a Śvetāmbara MS. is represented as riding on an elephant and holding, as symbol, lotuses.²

The worship of Lakṣmī has a great hold upon the orthodox Jains of both communities. The special day on which honour is done to the goddess of wealth is called *Dhanaterasa*. On the same occasion, the Śvetāmbara women polish their jewellery and ornaments in honour of Lakṣmī. The description of Jaina Lakṣmī, given above, does not far differ from that of the Brāhmaṇic Śrī or Kamalā. Only in one point, it appears, namely in the riding on an elephant, the Jaina image presents an originality. It must be noted here that the conception of Lakṣmī even in Jainism is very old as the goddess is mentioned in the *Kalpasūtra* as one of the objects of Triśalā's dream.

Śāntidevī

She may be found described in Śvetāmbara accounts as a goddess seated in a lotus and bearing in her four hands *Varada*, rosary, *Kamaṇḍalu* and a pitcher.³

The idea of this female deity seems to be quite new to us. No deity of Brāhmaṇism or Buddhism affords even a nearer parallel to this. She is believed by the Jains to have the function of improving the origination of the four-fold Jaina church.⁴

1. ओं ह्रीं सुवर्णवर्णे चतुर्भुजे पुष्पकमलमुखहस्ते श्रीदेवि अत्रागच्छ ।

Mandira-pratiṣṭhāvidhāna.

(MSS. No. 6/2 Jaina S. Library, Arrah)

2. महालक्ष्म्यै नमः । पतिवस्त्रां सुवर्णाङ्गीं पद्महस्तां गजाङ्कितां . . क्षीरोदतनयां देवीं कामघात्रीं हरिप्रियां . . गजारूढां नमाम्यहम् ।

(A MSS. from Rāmaghāṭa Library).

3. शान्तिदेवतां धवलवर्णां कमलासनां चतुर्भुजां वरदाक्षसूत्रयुक्तदक्षिणकरां कुण्डिकाकमण्डल्वन्वितवामकराम् ।

Nirvānakalikā.

4. श्रीचतुर्विधसङ्घस्य शासनोन्नतिकारिणी ।

शिवशान्तिकरी भूयात् श्रीमती शान्तिदेवता ॥

Pratiṣṭhākalpa.

In several Jaina MSS., I have noticed the names of the Yoginīs and their number is mentioned to be six-four. Some of the names may be mentioned here : Mahāyoginī, Siddhayoginī, Yugeśvarī, Pretākṣī, Dākinī, Kālī, Kālarātrī, Nisācarī, Klīmkārī, Baṭṭālī, Bhūtaḍāmarī, Kumārikā, Caṇḍikā, Vārāhī, Kaṁkālī, Bhuvaneśvarī, Kuṇḍalī, Lakṣmī, Karālī, Visatī, and so on.¹ Another MS. gives a list of names with some alterations. They are Divyayogī, Mahāyogī, Siddhiyogī, Gaṇeśvarī, Pretākṣī, Dākinī, Kālī, Kālarātrī, Nisācarī, Hrīmkārī, Siddhī, Vaitālā, Klīmkārī, Bhūtaḍāmarī, Ūrddhvakesī, Mahākālī, Śuṣkāṅgī, Narabhojinī, Phūtkārī, Virabhadraśī, Dhūmrākṣī, Kalahapriyā, Rājasī, Ghoraraktākṣī, Virūpākṣī, Bhayaṁkarī, Bairī, Kaumārikī, Caṇḍī, Kaṁkālī, Bhuvaneśvarī Kuṇḍalā, Jālakī (?) Lakṣmī, Yamadūtī, Karatāpanī, Kośakī-bhakṣaṇī, Yakṣa Kaumārī, Yantra-vāhinī, Viśālā, Kāmakī, Yakṣiṇī, Pretabhakṣiṇī, Dhūrjaṭī, Kiṁkarī, Kapālā, Viśaṁsulī.² The list, though long and sometimes obscure, does not exhaust the number of sixty-four. Some of the names are in common with the Brāhmaṇic names of Yoginīs but majority of them are quite original to Jainism. How the cult of the Tāntrik Yoginīs originated among the vegetarian Jains is unknown. The Yoginīs are known as attendants on Śiva or Pārvatī. But in the case of Jainism, we may suppose, as seen before that they are subordinates to Kṣetrapāla, the chief of the Bhairavas.

1. चतुष्पष्टियोगिनीनामानि

(MSS. from the Rāmaghāṭa Jain Library)

2. चतुष्पष्टियोगिनी ।

(MSS. No. 396, Harṁsa Vijaya Collection, Jaina Mandir, Barodā).

CHAPTER VIII

THE ĀSANAS AND MUDRĀS

Among all great religions of India, certain symbolic positions of hands and legs form prominent parts of poses in spiritual contemplation. They are believed to be aids to mental concentration. The *Haṭha Yoga* or the primary culture of the body combined with will-force has as its subject these *Mudrās* and *Āsanas* in a general sense. It is well-known that the Indian *Yogīs* practise the various *Āsanas* to gain some control of the body, proceeding as they do, towards the *Rāja Yoga* or Higher mental culture. The Jaina Tirthaṅkaras were also essentially *Yogīs* on one hand and teachers of religion on the other. Hence, the explanation of the Yogic *Āsanas* and *Mudrās*, as found in the sculptures of the Jainas, their followers and attendants. In this respect, however, the Jaina Iconography presents some novel features. For some of the *Āsanas*, for example, the *Kāyotsarga*, are distinctly of Jaina origin.

Five kinds of *Āsanas* may be differentiated. These are the *Paryāṅka*, *Ardhāparyāṅka*, *Vajra*, *Khaḍgāsana* and *Vīra*.¹ They are also known as *Mokṣāsana* or the postures assumed by a Jina at the time of the salvation or on the way to attaining it. There is, further, another *Āsana* called the *Bandhurāsana*, which has been defined as the easy posture, the assumption of which makes the mind motionless.² Now, let us describe the *Āsanas* individually.

Paryāṅkāsana or Saṃparyāṅkāsana

Glossed as *Padmāsana*, which, in the Jaina Yogic texts, is

1. Vide the text

पर्यङ्कमर्धपर्यङ्कं वज्रं वीरासनं तथा ।

सुखारविन्दपूर्वं च कायोत्सर्गश्च सम्मतः ॥

Jñānāṇava (Nirṇayasāgara Press), p. 278

2. येन येन सुखासीना विदध्यानिश्चलं मनः ।

तत्र देव विधेयं स्यान्मुनिभिर्बन्धुरासनम् ॥

Ibid., p. 278.

described as a posture in which the Jaina or any devotee squats on a seat with legs folded, the right leg being on the left thigh and the left leg on the right thigh, while the eyes are fixed upon the tip of the nose. The position of the arms varies.¹

There is a religious prescription to the effect that the image of Mahāvīra, Ṛṣabhanātha and Neminātha should be constructed in this posture or *Āsana*.² The extant sculptures of the Tirthaṅkaras mentioned do not always support the injunction.³

Ardhāparyāṅkāśana

While the *Paryāṅkāśana* is sitting on the hams, the *Ardhāparyāṅkāśana* is half sitting on hams. In the latter posture, one leg hangs angularly, the other remains folded. The same *Āsana* is also called *Paryāṅkāśana māna*, which has been defined as the position in which the Yogī lessens the weight of his body by one-third.⁴ This posture is not common to the images of the Jinās. We get, however, instances of this in the case of the Yakṣas and Yakṣiṇīs. The figures of Cakreśvarī from Gandhawal in Gwalior State and Nirvāṇī Yakṣiṇī explored by me are represented in this posture.

Khaḍgāsana

The standing posture with feet at a distance of about two inches from each other, the hands resting naturally by the sides,

1. Cf. *The Antagaḍa-Dasāo* (Oriental Translation Fund) p. 59, footnote.

2. For an illustration of this posture refer to the image of Ṛṣabhanātha, from Maheth, Distt. Gonda.

3. The injunction runs like this—

वीरः, ऋषभः, नेमिः, एतेषां जिनानां पर्यङ्कासनम् । शेषजिनानामुत्सर्ग
आसनम् ।

Saltousāroddhāra, 151 dvāra

4. पर्यङ्कासनमानन्तु स्वदेहमानात्तृतीयभागेन यदा करोति तदा पर्यङ्कासनमानं
भवतीति । Ibid.

Cf. उर्ध्वतस्तस्य मानार्धमुत्सेधं परिकल्पयेत् ।

पर्यङ्कमपि तावन्तं तिर्यगायामसंस्थितम् ॥

Pratiṣṭhāsāroddhāra (MSS Jaina S. Library=Arrah).

but not so as to touch the body.¹ All the standing Jina figures are represented in this posture.² It is, however, enjoined that the figures of Ajitanātha, Sambhavanātha and Abhinandana should be especially sculptured in the *Khadgāsana*.

Mudrās

Whereas *Āsanās* refer to particular mystic positions of legs, the *Mudrās* relate to positions of hands as well as feet. In the Jaina pantheon, the Tirthaṅkaras have not many *Mudrās* in their representations but their attendants, viz., the Yakṣa and Yakṣiṇīs assume different *Mudrās* in their hands analogous to those, generally met with in the Hindu and Buddhist images. We find mentioned in the Jaina literature quite a number of *Mudrās* with their descriptions, some of which it is not possible to trace in the actual sculptures. Consequently, we would describe below those which we find in actual sculptures and also those which though not seen already are very likely to be found in figures of future discovery.

Jina-Mudrā

The position, so called, when the ascetic stands in *Kāyotsarga* keeping the feet at four fingers breadth between the toes and lesser width between the heels.³ *Kāyotsarga* literally means 'letting loose the body'.

तावत्तु तिर्यगायामसंस्थितम् ।
बाहुयुग्मान्तरं देशे ह्रासयेच्चतुरङ्गुलम् ॥
प्रकोष्ठात्कुर्परं यावद् द्व्यङ्गुलं वर्धयेत्सदा ।
कायोत्सर्गस्थितस्यैतल्लक्षणं भाषितं बुधैः ॥

Vasunandi's *Vāstusāra* & *Pratiṣṭhāsāṃgraha*
(MSS. 68 Jñānamandir, Baroda)

2. See for illustration, the fig. 9. Candraprabha, Devagarh Fort.

3. चत्वारि अंगुलाइं पुरओ डुणाइजत्य पच्छिमओ ।

पायाणं उस्सग्गो एसा पुण होइ जिणमुद्दा ॥

Pañca, 3 Viva.

Cf. चतुरङ्गुलमग्रतः पादयोरन्तरं किञ्चिन्न्यूनं च पृष्ठतः कृत्वा समकायो-
त्सर्गेण जिनमुद्दा ।

Ācārādinakara.

Yoga-Mudrā

The position of sitting in which the palms of the hands in the form of lotus-buds should be laid upon one another beside the belly.¹

Vīra Mudrā

Same as *Varada-Mudrā*—('giving a boon'). The posture, in which one sits at ease and keeps one's hands opening outwards.² Many of the figures of the Yakṣiṇīs and Vidyādevīs already described bear this *Mudrā*.

अणोणंतरि अंगुलिको साकारेहि दोहि हत्थेहि ।

पिट्ठोवरि कोप्परयं ढिएहि तह जोगमुछत्ति ॥

Pañca, Viva.

सुखासनस्थस्य वरदाकारौ हस्तौ वीरमुद्रा सर्वरक्षाकरी ।

Ācārādinakara.

APPENDIX A

NOTES ON JAINA SYMBOLS AND TECHNICAL TERMS

Aṣṭamāṅgalika-	to wit, a <i>Svastika</i> , Śrīvatsa, Nandyāvarta, Vardhamānaka, state-seat, pitcher, fish and a mirror.
Āyāgapata	or tablet of homage. It is an ornamental slab bearing the representation of a Jina or of some other object of worship and the term may be appropriately rendered by 'tablet of homage or of worship'. Since such slabs were put up in temples as the numerous inscriptions on them say 'for the worship of the Arhats'.
Āvaśyakas	are singing hymns to the 24 Jinas <i>Stavana</i> , <i>Vandanā</i> , <i>Pratikramaṇa</i> , <i>Kāyotsarga</i> .
Dharmacakra	(wheel of law)—It seems to have been borrowed from Buddhism to indicate the preaching of the Dharma in connection with the Tirthaṅkaras.
Dundubhi	The Heavenly <i>Dundubhis</i> consist of five musical instruments. These are the <i>Pañca-mahāśabda</i> viz. (1) <i>Śrīṅga</i> , the horn. (2) <i>Tammata</i> , the drum. (3) <i>Śaṁkha</i> , the conch-shell. (4) <i>Bherī</i> , the trumpet. (5) <i>Jaya-ghāta</i> , the cymbal. (Cf. Prof. Bhandarkar's "Jaina Iconography" Ind. Ant., 1911, June.)
Hāra	is a combination of 18 strings of jewels (The <i>Antagaḍa-Dasāo</i> and <i>Aṇuttarovavāīya-Dasāo</i> Oriental Translation Fund, p. 21).
Nandyāvarta	It is defined as a <i>Svastika</i> with nine corners. It is a peculiar geometrical pattern. (See Colebrooke's <i>Mis. Essays</i> , Ed. by Cowell Vol. II p. 190). ¹

A sort of building in the form of a quadrangle without a western
 &c—Apte's dictionary.

Palamva	'Pendant jewels'. Some commentators explain it as 'long' applied to silks.
Sāmāyika-Pāṭha	The hymns which the Jainas recite in the beginning of their meditation.
Samavasaraṇa	It is believed that the Tīrthaṅkaras rise upto 5000 man's height and Indra constructs the famous <i>Samavasaraṇa</i> consisting of 12 Sabhās. (Cf. Prof. Bhandarkar's note on the subject. <i>Ind. Ant.</i> 1911 <i>June</i>).
Śrīvatsa	a diagram resembling a flower of four petals arranged at right angles one to another or a curl of hair.
Svastika	'A mystical cross which is believed to bring good fortune to the wearer thereof and which resembles a Greek cross with ends turned in at right angles. This symbol is probably very ancient, as it was one of the chief marks on the feet of Buddha. Prof. Burnouf (see Schliemann's <i>Troy</i> p. 103) holds that it is intended to denote the invention of the fire drill. The <i>Svastika</i> has been observed on greek pottery of antiquity, on innumerable ornaments in the catacombs of Rome, on ancient personal ornaments in Scandinavia, on ancient urns and weapons in Britain, in devices in Japan and Britain, on coffins in China and on Church bells in England' ¹ .

1. *Anderson, catalogue Part II*, p. 197, for an interesting article of this, subject, see *Ind. Ant.* Vol. VII, p. 176, also *Thomas, Ind. Ant.* Vol. IX p. 65, *Beal Ibid.*, p. 67.

APPENDIX B

- 5 Śeviḍu=1 Ālākku
- 2 Ālākku=1 Ulakku
- 2 Ulākku=1 Uri
- 2 Uri=1 Nāli or Paḍi
- 8 Nāli or Padi=1 Kuṟuṇi or Marakkāl
- 2 Kuṟuṇi=1 Padakku
- 2 Padakku=1 Tūṇi
- 3 Tūṇi=1 Kalam
=3 Maunds

SII., II, p. 48, note 5.

- 1 Veli=6 $\frac{2}{3}$ Acres.

Ancient India (Iyengar), pp. 182-3.

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*ABBREVIATIONS IN BIBLIOGRAPHY

- ASIAR*=Archaeological Survey of India, Annual Report.
BPWM=Bulletin of the Prince of Wales Museum, Bombay.
BMA=Bulletin of Museums and Archaeology in U.P., Lucknow.
EI=Epigraphia Indica.
IA=Indian Antiquary.
IHQ=Indian Historical Quarterly, Calcutta.
JA=Jaina Antiquary, Arrah.
JBBRAS=Journal of the Bombay Branch of Royal Asiatic Society, Bombay.
JBRS=Journal of the Bihar Research Society, Patna.
JBORS=Journal of the Bihar and Orissa Research Society, Patna.
JIM=Journal of Indian Museums, Bombay.
JISOA=Journal of the Indian Society of Oriental Art, Calcutta.
JJ=Jaina Journal, Calcutta.
JOI=Journal of the Oriental Institute, Baroda.
JUPHS=Journal of the U.P. Historical Society, Lucknow.
OA=Oriental Art, London.

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INDEX

A

Abhaya 72, 91-92, 97, 127
 Abhaya-Mudrā 69, 72
 Abhidhāna-cintāmaṇi 27, 31, 53
 Abhinandana 40, 70, 89, 126, 127
 140
 Abhinandanānātha 39
 Ācāra Dinakara 15, 88, 129, 135
 Ācāryas 10
 Acyuptā 131
 Acyulā 91, 100
 Adharma 3, 4
 Ādinātha 34, 35, 68
 Ādipurāṇa 12, 35
 Agni 36, 89, 109, 110
 Agni-Purāṇa 65
 Ahicchatrā 22
 Ahimsā 3, 6, 8, 133
 Airāvata 109
 Ajita 38, 45, 58, 73, 88
 Ajitanātha 36, 69, 88, 124, 140
 Ajitarāja 58
 Ajitavalā 37
 Ajiva 3, 4, 37
 Ajiva Dravyas 3
 Ākāśa 3, 4
 Akṣamaṇi 76
 Akṣata Pūjā 8
 Aloka 3, 65
 Alokākāśa 3
 Ambā 16
 Ambālikā 104
 Ambikā 57, 86, 103
 Amkūśā 97
 Amogha 65
 Āmrā 103
 Ānanda 134
 Āṅgas 2, 10, 11
 Anta 2, 3
 Ananta 77, 112
 Anantamati 97
 Anantanātha 50, 126
 Antagaḍḍasāo 23
 Anuttaravimāna 17
 Aparājita 17, 23, 101
 Apraticakrā 35, 126
 Aranātha 15
 Ārati 8, 15
 Āratis 14
 Ardhaparyamkāsana 139
 Ardhaparyamkāsana Māna 139
 Arhat 62
 Ariṣṭanemi 58, 82

Ariṣṭa-nemicarita 12
 Arthaśāstra 23
 Ārya 1
 Āryan 2
 Āryāvati 24
 Āsanas 138
 Asmata 65
 Āśoka 19, 46, 54, 74, 94
 Āśrava 4
 Aṣṭamaṅgala 33, 54, 55
 Aṣṭamāṅgalika 142
 Āsthigrāma 63
 Aṣṭomātrkāś 17
 Aṣṭapada 21
 Āśvasena 54
 Āśvattha 46, 50
 Aura 20
 Aurorā 74
 Avadhi 5
 Āvaśyakas 142
 Āvatāras 12
 Ayāgapata 33, 142
 Ayāgapataś 24, 33, 142
 Ayodhyā 33, 40, 41, 50

B

Bāhubali 35
 Bahurūpini 55, 102
 Bakula 56
 Balā 53, 99
 Baladeva 58
 Bandha 4
 Badhurāsana 138
 Behulā 106
 Bhadrabāhu 9, 10
 Bhadrāsana 102
 Bhadikapur 46
 Bhāgavata 36
 Bhairava 135
 Bhandarkar (Prof. D.R.) 1
 Bhānu Rāja 51
 Bharata 35
 Bhāvajinā 12
 Bhavanapati 17
 Bheri 142
 Bhotikas 10
 Bhṛgupattana 22
 Bhṛkūṭi 44, 56, 82, 92
 Bhuvaneśvarī 27, 137
 Bhūtaḍāmari 137
 Bimbisāra 60
 Brahma Yakṣa 74
 Brahmā 46, 74, 108, 115, 123

Brahmana Pūjakas 2
 Brahmacāris 15
 Brahmanemidatta 13
Brhaspati 119
 Buddha 119
 Buddhism 1, 3
 Burgess (Dr.) 1
 Burnouf (Prof.) 143

C

Cakra 41
 Cakreśvari 35, 86, 87, 139
 Cāmuṇḍā 16, 102-103
 Campāpurī 21
Caṇḍā 48, 95, 96, 103
 Caṇḍikā 137
 Candana Pūjā 8
 Candra 118
 Carita 12, 106
 Cataka 63
 Chakreśvara 87
 Champā 21, 63
 Champaka 55
 Champāpurī 49
 Chanderī 22
 Chaṇḍī 16
 Chand Merchant 106
 Chandra 118
 Chandrapurī 44
 Chandraprabha 22, 42, 44, 73, 111,
 129
 Chandrāvati 22
Charita Books 13
Chaturmukha 76
Chatusṣaṣṭi Yoginī 16
Chaurmukhī 34
 Chhatrābha 42
 Chhāyā 110, 111
Chinha 20
Chowries 15, 29

D

Dakṣa 134
 Dakṣa-Prajāpati 134
Dakṣiṇā-mūrti 28
 Dāna-Vīra 44
 Darpiṣṭa-Vāsudeva 48
Daśaharā 8
 Decarh-Fort 37, 78, 85, 88
 Devādāru 58
 Devādideva 27, 31
 Devipūjā 14
 Devanandā 61, 138
Dharma 3, 4, 11
Dharma-Cakkra 21, 31, 52, 58, 68,
Dharmānātha 50
 Dharmavirja 43

Dharma Priyā 54
 Dharma-rāja 111
 Dhanaterasa 8-136
Dhārāṇī 100
 Dhārāṇī Devī 54
 Dharanendra 23, 67, 83, 85
 Dhātaki 58
 Dhundhi-devas 66
Dhundiās 11
 Dikpālas 18, 83, 108, 115
 Digambaras 9, 10, 15, 16
 Divali 8
Dīvyā-dhvani 20
 Dravyas 3
Dravya-Jinā 12
 Dr̥dharāja 38
 Dr̥dharatha 38, 46
 Drughava 82
 Dundhubhi 142
 Durga 16, 96, 102, 128
Duritārī 89
 Duritārī Devī 38
Dviḥja 2
 Dvārakā 57

F

Führar (Dr.) 25

G

Gaja-Kachhapa 78
 Gaṇapati 135
Gaṇadhara-Sārdḍha-Sataka 60
 Gaṇadharas 29, 79
Gāndhārī 56, 95, 102, 103, 129
 Gaṇadharva 53, 79
 Gaṇeśa 14, 135
 Gaṇeśvari 16
Gaṇḍāval 68
 Gandhawal 139
 Garbha 20
 Garuḍa 71, 78, 87, 126
 Gaurī 75, 95, 128
 Girnār, 21
 Gomateśvar 22
 Gomeḍha 31, 57
Gomeḍha or Gomeḍa 82
 Gomukha 35, 67, 85
 Gonaśa 135
 Gotama Indrabhūti 63
 Guru-Pūjā 14
 Gupta 20
 Gwalior Fort 85, 93

H

Hala 100
 Hāra 142
 Harinegameṣa 133

Harinegameṣi 24, 133
Harivamśa 56, 57
 Hastināpur 52-54
 Hathayoga 138
 Iāthigumpā Inscription 23
 Hemachandra 27, 37
 Hinayāna 9
 Hunter (Mr.) 2

I

Ikṣvāku 48, 55
 Indra 9, 14, 108, 113
 Indian Sectarian Religion 1
 Iśāna 108, 114
 Iśvara 40, 74, 95
Iśvara Paśya 74

J

Jacobi (Prof.) 3, 13
 Jagannath Sabhā 21
 Jaina Mandir 16
 Jaina Pantheon 1
Jala-Pūjā 8
 Jambhala 71, 81
Jambunadā 126
 Janma 20
 Jarakāru 106
 Jaya-ghāta 142
 Jayanta 16, 17
 Jayasāmā 50
 Jayāvati 49
 Jina-Mudrā 140
Jina 3, 11, 12, 62
Jiva 3, 5, 12
Jñāna Pañcamī 8, 22
 Jñāna 20
 Jṛmbhikāgrāma 62
 Jvālāmālīnī 22, 92, 129
 Jvālāmukhi 16
 Jvālīnī 92, 111
 Jyotiṣi 17
 Jyotiṣka Devas 117

K

Kadamba 48
 Kailāsa 113
Kākaṇḍinagara 45, 46
Kāla 3, 4
 Kālabhairava 135
 Kālī 16, 89, 92, 127, 137
Kalpas 17
 Kalpasūtra 14, 29, 34, 61, 136
 Kalyāṇas 21
 Kalyāṇakas 1, 6, 13, 14, 61
 Kāma 65, 98, 103
Kaṇḍalu 99, 119, 132
 Kamalā 136
 Kamaṭha 84
 Kāmpilya 49
 Kāncana-valānaka 22

Kandarpa 51, 78, 97
 Kaṅkāli 16, 29
 Kaṅkāli Tīlā 31
 Kaṅtheśvari 16
 Karma 2, 4, 6, 62
 Kārttikeya 76, 80, 110, 126
Kārtiki Pūṇimā 8
Kāshi 43
 Kauśāmbī 42, 59, 63
 Kaṭha 59, 106
 Kaumārī 126
 Kaumārika 137
 Kauṭilya 23
Kāyotsarga 20, 28, 59, 138, 140, 14
Kāyotsarga Āsana 84
 Keith (Prof.) 134
Ketu 120
Kevala 5
 Kevalajñāna 62
 Kevalajñānin 11
Khaḍgāsana 37, 139
Kheḍaka 70
 Khāravela 23
 Khendra 79
 Kimpuruṣa 51
Kimśvara 78
 Kinnara 50, 77, 78, 98
 Kiṣkindhā 46
 Kṛmīkārī 137
 Koyādvāra 22
 Krauñcha 40
 Kṛṣṇadāsa 13
 Kṛtavarmān 49
 Ksetrapāla 18, 134, 135
 Kubera 14, 65, 66, 80, 113
 Kuladevis 15, 16
Kumāra 48, 75
 Kumāras, 18, 49, 108
 Kumbhā 55
 Kuṇḍāla 53
 Kuṇḍapura 61
 Kuṇika 63
Kuṇḍi 110
Kuṇḍanālha 53
Kuṣmāṇḍi 103
 Kusuma 43, 71, 72
 Kusuma-mālīnī 103
 Kusumamālī 103
 Kuṣmāṇḍīnī 57, 103
 Kuvera 66

Lakkuṇḍi 21
 Lakṣarakṣa 65
Lakṣmī 136
Lakṣmī Pūjā 8
Lāñchana 28, 29, 31, 32
Loka 3
 Lokapāla 112
 Lokapālas 108

Lucknow Museum 99
Lunkās 11

M

Maghavatarāja 45
Mahākālī 16, 41, 90, 91, 94, 127
Mahāmānasi 32, 51, 99
Mahājvalā 129
Mahāreṇū 57
Mahāvīra 9, 10, 60, 64, 106, 107, 139
Mahāyākṣa 37, 68, 124
Mahāyāna 9
Mahā Yogini 137
Mahindra 109
Makara-ketana 103
Makarasamkrānti 8
Mallī 45, 55
Mallinātha 11, 54, 80
Mollinātha carita, 32
Maluluṅga 85
Maṇahparyāya 5
Manas 4
Manasā 98, 106
Mānasi 97, 131
Mānavī 47, 75, 94, 95, 129
Maṅgala 41, 118
Maṇibhadra 65
Manovegā 72, 91
Mantras 15
Māricī 50, 100
Marudevi 18
Mātaṅga 43, 60, 72, 84, 92, 109
Mathurā 21, 76
Mati 5
Meghamālin 59, 84
Megharatha 41
Metta 3
Minavāhana 98
Mithilā 57
Mitrāsena 54
Mitravīrya 41
Mokṣa 2, 4, 5, 36
Mokṣāsana 138
Mudrās, 138, 140
Muhūrta 7
Muni Suvrata 31, 55, 81

N

Nāga 44, 45, 78, 115
Nāgakeśara 44
Naigameśa 133
Nairita 111
Naivedya 15
Naivedya Pūjā 8
Nālandā 63
Nāma 12
Nemeso 133
Nami 133
Naminātha 139

Nandi 82
Nandiga 82
Nandi Vrkṣa 51
Nandyā 142
Nandyāvartta 53, 54, 142
Naradattā 55, 102
Naravāhana 83, 91
Nāta 61
Navavidhāna 18
Navagrahas 117
Neminātha 51, 82, 103
Neminātha carita 133
Neminātha Purāṇa 13
Nīlasarasvatī 130
Nirjarā 4, 5
Nirvāṇa 2, 63
Nirvāṇi 98, 132, 137
Nirvāṇi devī 86
Nirvāṇa-kalikā 88, 124, 129
Nisācarī 137
Nirgrantha 12
Nirgranthās 9
Nyagrodha 35
Nyāya-Vaiśeṣika 2

P

Padārthas 4
Padmaprabha 42, 56, 91
Padmapurāṇa 106
Padmāsana 28, 138
Padmāvati 104
Pajjusana Saṃvatsari 8
Palamva 143
Pañcamahāśabda 142
Pañcāstikāya 4
Pañcāmṛta 16
Paṇṇagādevī 97
Pāpa 4, 63
Pāpāmata 22
Parimatāla 21
Parinīṣkramaṇa 20
Pārśva 58, 60, 83
Pārśvanātha 43
Pārśvanāthacarita 12, 13, 60
Pārśvanātha 43, 58, 83
Pātāla 50, 59, 76, 105, 112, 115
Pātāliputra 9
Pārvaṭī 137
Paryāṅka 138
Paryāṅkāsana 138, 139
Pināka 111
Piyāla 39
Pāvāpuri 21
Prabhā 44
Pracandā 95
Prajāpati 134
Prajñapti 70, 89, 124

Prajāvati 55
 Prāsāda 15
 Prasenajit 59
 Pratimās 7
 Prātihāryas 19
 Pratikramaṇa 142
 Pratiṣṭhā 30
 Pratiṣṭhā-vidhi 17
 Pravacanasāroddhāra 34
 Prāyaścitta 8
 Pretākṣī 137
 Prsthacampā 63
 Priyanga 40
 Prithivī 43
 Puḍgala 3, 4
 Pūjakas 2
 Puṇḍarika Vāsudeva 51
 Puṇya 3, 4
 Purāṇa 12
 Pūrṇabhadra 47, 65
 Pūrṇarākṣa 65
 Puruṣa 71
 Puruṣa-carita 61
 Puruṣadattā 71, 90, 91, 102, 126
 Puṣpa 71, 83
 Puṣpadanta 45
 Puṣpaka 114
 Puṣpayāna 83
 Puṣpakam 83
 Puruṣottama Vāsudeva 50

Q

Quadruple 34

R

Rājgriha 56, 63
 Rāhu 120
 Rājā Puruṣa Datta 51
 Rājayoga 138
 Ratnā Devī 117
 Ratnapura 51
 Rāvaṇa 83
 Rjuvālīka 62
 Rṣis 26, 31
 Rjupālīkā 21
 Rtuvalīka 62
 Rohiṇī 88, 124
 Rṣabha 12, 20
 Rṣhabha Datta 61
 Rṣabhanātha 12, 26, 27, 35, 126, 134

S

Śaci 109
 Śadānana 80
 Śādhū 11
 Śādhvī 11
 Sagaracakrī 37
 Sahet Mahet 41

Śakala Kīrti 12
 Śakra 114
 Śāla 60
 Śāla tree 38
 Śālibhadra 65
 Śaṁskāras 2
 Śaṁsāra 3
 Śāṁyika 7, 8
 Śāṁyika-pāṭha 7, 143
 Śamavasaraṇa 12, 15, 143
 Śambhava 38
 Śambhavanātha 30, 69, 70, 124, 140
 Śamrddha 65
 Śāṁkhyā 3, 142
 Śāṁkhinī 17
 Śametaśikhara 21, 45
 Śaṁparyāṁkāśana 62
 Śaṁpradāya 15
 Śaṁsāra 4, 11
 Śamudravijaya 57
 Śaṁvara 4
 Śamyak caritra 5
 Śamyak Darśana 5
 Śamyak Jñāna 5
 Śaṅkarācārya 2
 Śani 120
 Śaṁmukha 49, 76
 Śaṁmukha Yakṣa 80
 Śhāntā 91
 Śānti 43
 Śāntidevī 137
 Śāntinātha 12, 51, 78
 Śāntināthacaritra 12
 Śaptabhaṅginaya 5
 Śapta-cchada 51
 Śapta-paṇa 36
 Śārada Pūjā 8
 Śārṇāth 47, 48, 52
 Sarasvatī 16, 99, 100, 122, 128
 Sarvatobhadra 39
 Sarvatobhadra-Pratimā 34
 Sarvakāma 65
 Sarvārtha Siddha 17
 Sarvayaśas 65
 Śāsana-devatās 20, 30, 32, 54, 65
 Śāsana-devī 46, 86, 92
 Śaṣṭhī 129
 Śatāṇika 63
 Śatrap Soḍāsa 24
 Śatruñjaya Hill 21
 Saturn-god 120
 Satyavīrya 38
 Saurīpurī 57
 Svayaṁvara 40
 Śeṣa 106
 Siddhacakra 9
 Siddhārtha 40, 59
 Siddhāyikā 60, 64, 106, 107
 Siddhayoginī 137
 Śilpa Śāstra 34

Simhapuri 48
Simhāsana 48
 Simhasena 50
 Simandhara 40
Śiśunāga 23
 Śriṣa 42
 Śiva 75, 115, 134, 137
 Śivabhūti 10
 Śivadevi 57
 Śivapūjā 14
 Śivarāja 53
Śitalā Pūjā 8
Śitalanātha 46, 95, 130, 133
 Soma 56
 Sprṣati 32
Śuddhā 2, 14
Śāruka 7, 11
Śārakas 7
 Śravana 65
 Śrāvāna Belagola 21
 Śrāvastī 38
 Śrenika 12, 60
 Śreyāṇiśanātha 27, 47, 95, 115, 128, 130
 Śrī 14, 136
 Śrī-Parvata 27
 Śridevi 53
 Śrikāntā 53
 Śrikrīṣṇa 58
Śrivatsa 19, 28, 47, 95, 142, 143
 Śrivatsa Devī 95
 Śrūga 142
 Śrī 69
Śruti-devī 122
Śruti 4, 122
 Stavāna 142
Sthāpanā Jinā 12
Stānaka-tāsis 11
 Sth-labhadra 9, 10
 Suvidhinātha 74
 Sudarśana 54
 Sugrīva 45
 Śukla Pañcamī 122
 Śukra 120
 Suluma 54
 Sulasā 24
 Sumanabhadra 65
 Sumati 40, 127
 Sumatinātha 40, 71, 102, 128
 Sumitrā 58
 Sunanda 46
 Sun-God 117
 Sundavana 62
 Supārśva 43
 Supārśvanātha 24, 40, 43, 73, 85, 142, 143
 Supratīṣṭha 43
 Suramyā 49
 Śūrasena 53
 Sūris 15

Sūrya 53, 111, 117
 Suśeṇā 38
 Susīmā 42
 Sustāri Devī 63
 Sūtra devī 123
Sūtras 2
 Suvidhinātha 45, 46
 Suvrata 51
 Svāhā 109, 110
 Svastika 20, 43, 44, 72
Svetāmbaras 9, 10, 15, 16, 37
Syādhāda 5, 12
 Śyāmā 42, 91, 111
 Śyāma Yakṣa 73

T

Tammata 142
 Tapas 21
 Tārā 16, 20, 100
 Tarpana 14
 Tattvas 4
 Tilaka taru 53
Tirthas 20, 21
 Tirtha 11
Tirthakalpa 21
Tirthamkaras 1, 2, 8, 11, 12, 35, 42
Trilinear 20
 Trimukha 38, 69, 125
 Trimūrti 34
 Tripiṣṭa 47
 Tripurā 16
Triratna 5
 Triśalā 61, 74, 133
Tri-Sandhā 14
 Triśaṣṭi-Śalākāpuruṣa-Carita 35
 Triśaṣṭi-Śataka 61
 Tumbara 47, 71
 Tumbaru 41, 127

U

Ugrasena 57
 Ujjain 22
Uttarapurāṇa 12 37, 41, 42, 48, 61

V

Vāgīśvarī 98, 132
 Vaijayanta 72, 23
 Vaimānika 17
 Vaira 138
 Vairoṭī 49, 96, 101, 130
 Vaiśravaṇa 65
 Vaiṣṇavi 87, 126
 Vaitālī 16
 Vajra 78, 82, 101, 108, 112, 125
Vajra-danda 51
Vajrāmkuṣā 125
Vajra-śrīmukhā 89, 90, 114, 125
 Vāmā 59
 Vāmana 58
 Vandanā 142

- Vanamālā 31
 Vāṇijyagrāma 63
 Vappilā 57
 Varada 68, 71, 81, 88, 96
 Varada mudrā 38, 72, 77, 84, 87, 88, 89, 91, 96, 99, 141
 Varāha 36
 Vārāhi 16, 100, 137
 Varanandī 72
 Vardhamāna 61, 63
 Vardhamānacaritra 61
 Vardhamānaka 142
 Varhivāhana 89
 Varuṇa 55, 81, 89, 112
 Vāsuki 84
 Vāsudeva 31, 48, 49
 Vāsupūjya 48, 49, 103
 Vāstu Devas 18
 Vāstu-Devatās 108
 Vāstupāla 21
 Vaṭukabhairava 135
 Vāyu 112, 127
 Veśālī 39
 Vedas 116, 122
 Vīditā 96
 Vidyādevī 86, 91-95, 124, 130.
 Vidyādevīs 17, 89, 90, 122
 Vijapūraka 85
 Vijayā 18, 44, 73, 74, 93, 96, 102, 111
 Vijaya Rāja 56
 Vilva 46
 Vilva fruit 72
 Vimalanātha 40, 79, 80, 130
 Vimalanātha-Purāṇa 13
 Vimalatā 49
 Vimalashāh Tejapāla 21
 Vimānavāsi 17
 Vīṇā 91, 107
 Vira 138
 Viradevas 17
 Vira Mudrā 141
 Virasvāmī 63
 Virūpākṣī 16
 Viṣṇu 48, 126
 Viṣṇudevi 48
 Viṣṇudeva 48
 Viṣṇūdri 48
 Viśvasena 52, 81
 Vogal (Mr.) 43
 Vrata-Pūjā 14
 Vṛṣabhanātha 36
 Vyantara God 17
 Vyāghrarāji 16
- Y**
- Yajñas 14
 Yakṣa 29, 30, 35
 Yakṣas 65
 Yakṣiṇī 29, 46, 65, 129
 Yakṣeta 47
 Yakṣendra 53, 79
 Yakṣeśvara 70
 Yakṣiṇīs 65, 86, 135
 Yamaghanṭā 16
 Yama 51, 110, 111, 129
 Yamadūti 16, 42
 Yamunā 129
 Yatis 15
 Yoga 138
 Yoga-Mudrā 141
 Yogeśvari 137
 Yoginīs 134

PLATE I



Torso of a naked Jaina Tīrthaṅkara, Maurya, 3rd century B.C.,
Lohanipur, Patna, Bihar, Patna Museum.

PLATE II



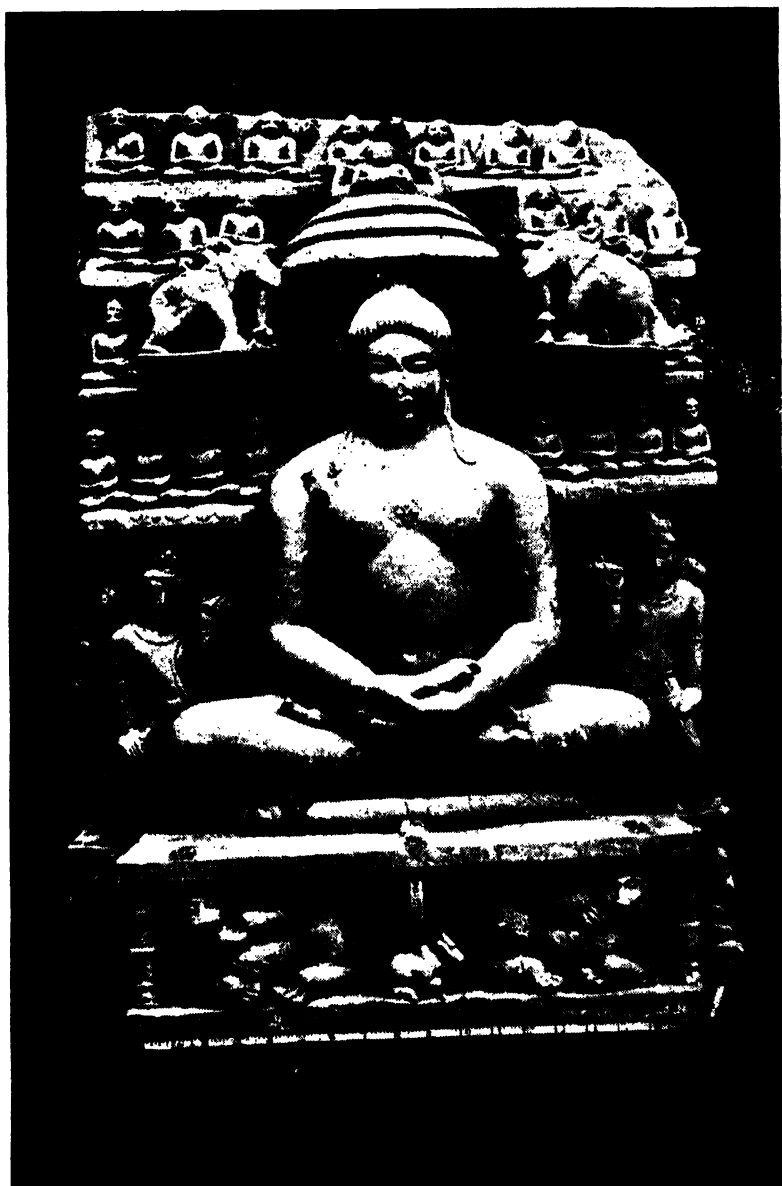
Āyāgapatta, Kuṣāṇa, 1st century A.D., Kaṅkāli Tīlā, Mathurā,
U.P., State Museum, Lucknow.

PLATE III



Āyāgapaṭṭa, Kuṣāṇa, 2nd century A.D., Mathurā, U.P., State
Museum, Lucknow.

PLATE IV



Ṛṣabhanātha, Gāhaḍavāla, 12th century A.D., Mahet, Gonda,
U. P.

PLATE V



R̥sabhanātha, Cedi, 11th century A. D., Tripurī, M.P.,
Indian Museum, Calcutta.

PLATE VI



Ajitanātha, Cedi, 10th century A.D., Madhya Pradesh,
Nagpur Museum.

PLATE VII



Sambhavanāṭha, 12th-13th century A.D.
Khaṇḍagiri, Puri, Orissa.

PLATE VIII



Abhinandananātha, 12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.

PLATE IX



Sumatinātha, 12th-13th century A.D.
Khaṇḍagiri, Puri, Orissa.

PLATE X



Padmaprabha, 12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.

PLATE XI



Supārśvanātha, Cedi, 10th-11th century A.D.,
Tripuri, M. P., Nagpur Museum.

PLATE XII



Supārśvanātha, Rāṣṭrakūṭa, 9th-10th century A.D.,
Katoli, Candā, Mahārāṣṭra.

PLATE XIII



Candraprabha, Candella, 12th century A. D.,
Deogarh, Jhansi, U. P.

PLATE XIV



Suvidhinātha (or Puṣpadanta), 12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.

PLATE XV



Śitalanātha, 12th-13th century A. D.,
Khaṇḍagiri, Puri, Orissa.

PLATE XVI



Śreyāṁśanātha, Cedi, 10th-11th century A. D.
Madhya Pradesh, Nagpur Museum.

PLATE XVII



Vāsupūjya, 12th-13th century A. D.
Khaṇḍagiri, Puri, Orissa.

PLATE XVIII



Vimalanātha, 12th-13th century A. D.,
Khaṇḍagiri, Puri, Orissa.

PLATE XIX

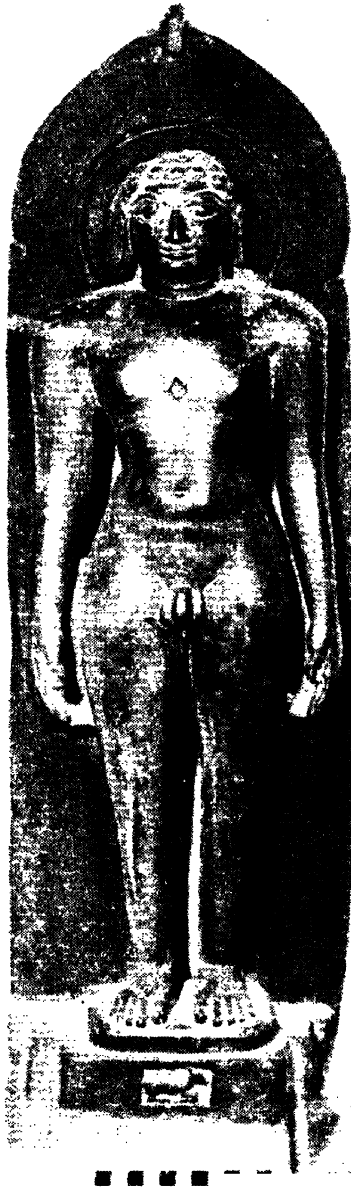


Anantanātha, 12th-13th century A.D.
Khaṇḍagiri, Puri, Orissa.



Dharmanātha, 12th-13th century A. D.,
Khaṇḍagiri, Orissa.

PLATE XXI



Śāntinātha, Rāṣṭrakūṭa, c. 10th century A. D.,
Rajnapur-Kinkini, Akolā, Mahārāṣṭra, Nagpur Museum.

PLATE XXII



Kunthanātha, Tomara, 15th-16th century A. D.,
Gwalior Fort, M. P.

PLATE XXIII



Aranātha, 12th-13th century A. D.
Khaṇḍagiri, Puri, Orissa.

PLATE XXIV



Mallinātha, 12th-13th century A. D.
Khandagiri, Puri, Orissa.

PLATE XXV



Munisuvrata, 12th-13th century A. D.,
Khaṇḍagiri, Puri, Orissa.

PLATE XXVI



Naminātha, 12th-13th century A. D.
Khaṇḍagiri, Puri, Orissa.

PLATE XXVII



Neminātha, Cauhān, 12th century A. D.,
Narhad, Pilānī, Rajasthan, National Museum, New Delhi.

PLATE XXVIII



Pārśvanātha attacked by Kamaṭha, Vardhana,
7th century A. D., Bihar, Indian Museum, Calcutta.

PLATE XXIX



Mahāvīra, Cedi, 10th-11th century A. D., Jabalpur,
Madhya Pradesh, Nagpur Museum.

PLATE XXX



Iśvara Yakṣa, Candella, c. 10th century A.D.,
Madhya Pradesh (Author's Collection).

PLATE XXXI



Kubera, Pratihāra, 8th century A. D.
Bansi, Rajasthan, Udaipur Museum.

PLATE XXXII



Kṣetrapāla, Pratihāra, 10th century A. D.
Candapur, Jhansi, U. P.



Cakreśvarī, Candella, 12th century A. D.
Deogarh, Jhansi, U.P.

PLATE XXXIV



Mahāmānāsī, Candella, 12th century A. D.,
Deogarh, Jhansi, U. P.



Rohiṇī, Candella, 12th century A. D.,
Deogarh, Jhansi, U. P.

PLATE XXXV



Ambikā, Candella, c. 11th century A.D.,
Deogarh, Jhansi, U. P.

PLATE XXXVII



Gomedha and Ambikā, Candella, 12th century A. D.
Deogarh, Jhansi, Uttara Pradesh.

PLATE XXXVIII



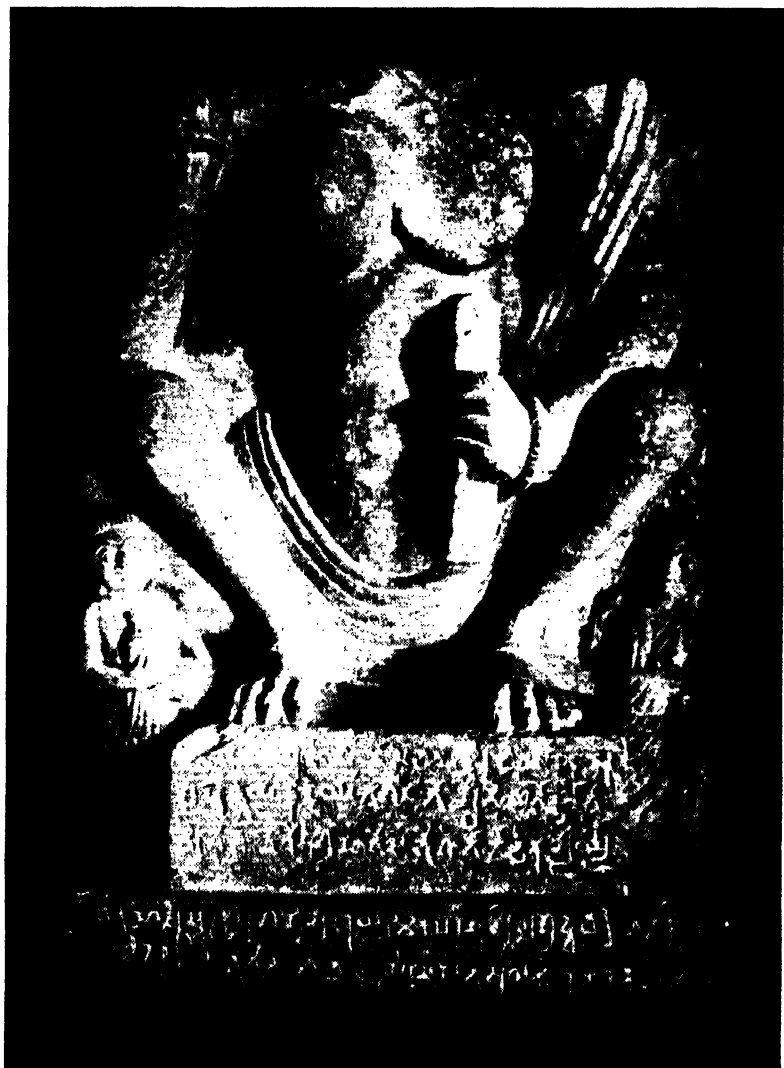
Dharmendra and Padmāvatī, Candella, 10th-11th century
A. D., Śāntinātha temple, Khajurāho, M. P.

PLATE XXXIX



Nirvāṇīdevī, Candella, 10th century A. D.
Madhya Pradesh (Author's collection).

PLATE XL



Sarasvatī, Kuṣāṇa, 2nd century A. D.,
Mathurā, U. P., State Museum, Lucknow.

PLATE XLI



Śrutadevī, Candella, c. 12th century A. D.,
Deogarh, Jhansi, U. P.



Sarasvatī, Cauhān, 12th century A. D.,
Pallu, Bikaner, Rajasthan, National Museum, New Delhi.



Sarvatobhadra-pratimā (Caumukha sculpture),
Pratihāra, c. 10th century A. D., Jaghina, Rajasthan,
State Museum, Bharatpur.

PLATE XLIV



1. Ajitanātha, 2. Ajitādevī, 3. Sambhavanātha,
4. Duritāri or Prajūapti; 12th-13th
century A.D., Khaṇḍagiri Puri, Orissa.

PLATE XLV



1. Abhinandanānātha 2. Śreyāṇīśānātha, 3. not
identifiable, 4. Gaurī or Mānavī, 12th-13th
century A.D., Khaṇḍagiri, Puri, Orissa.

PLATE XLVI



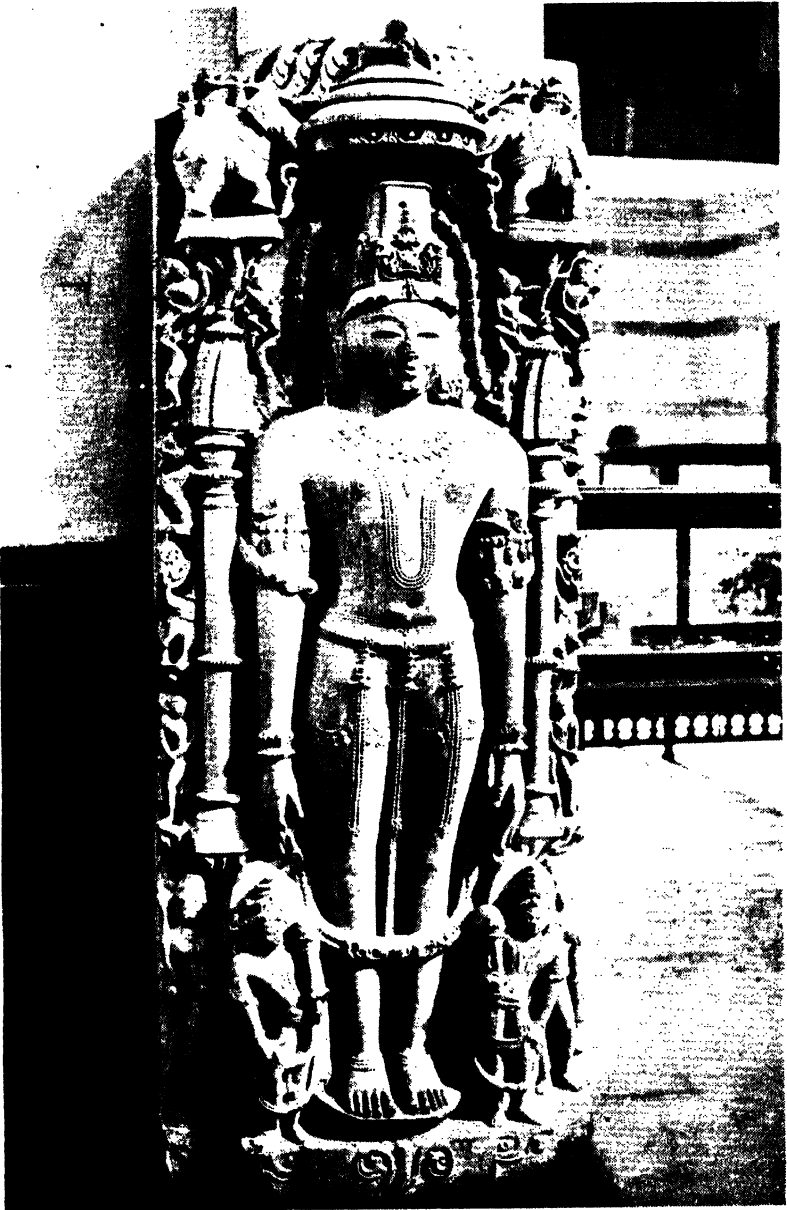
3. Padmāvatī
12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.

4. Ambikā,



Bāhubali, Cedi, 9th century A.D., Madhya Pradesh.

PLATE XLVIII



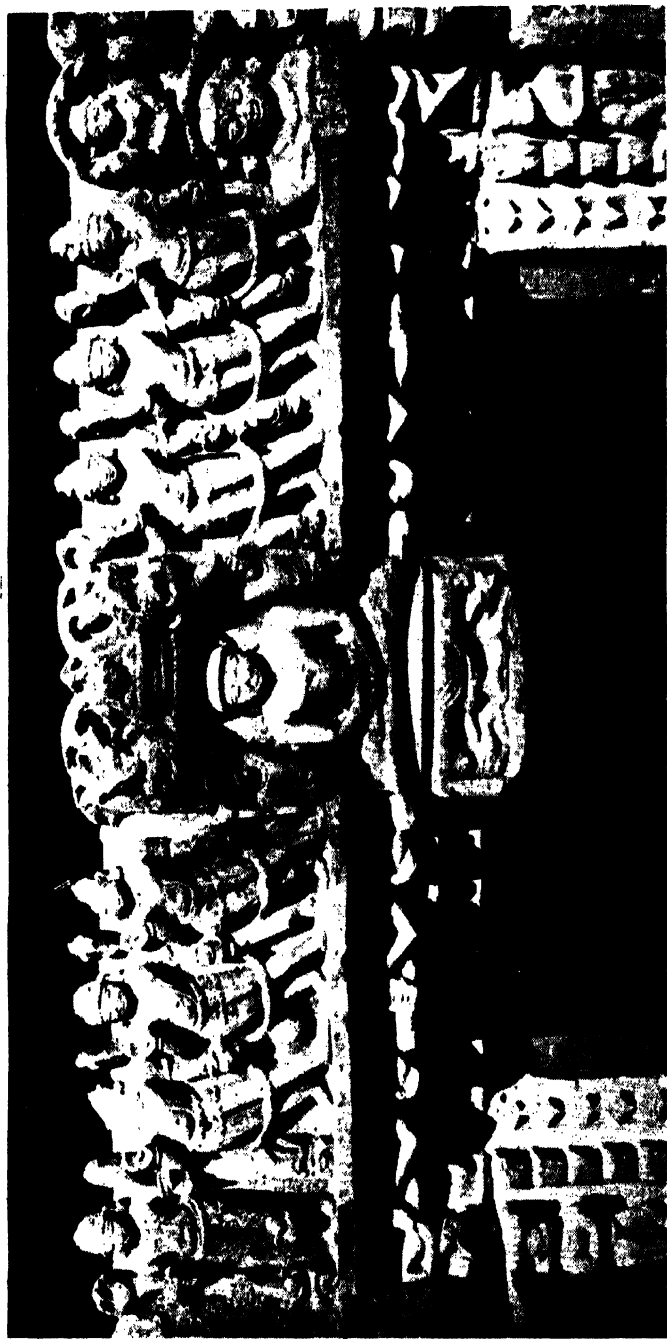
Jivantasvāmī, Cauhān, 12th century A. D.,
Khinvasar, Rajasthan, Sardar Museum, Jodhpur.

PLATE XLIN



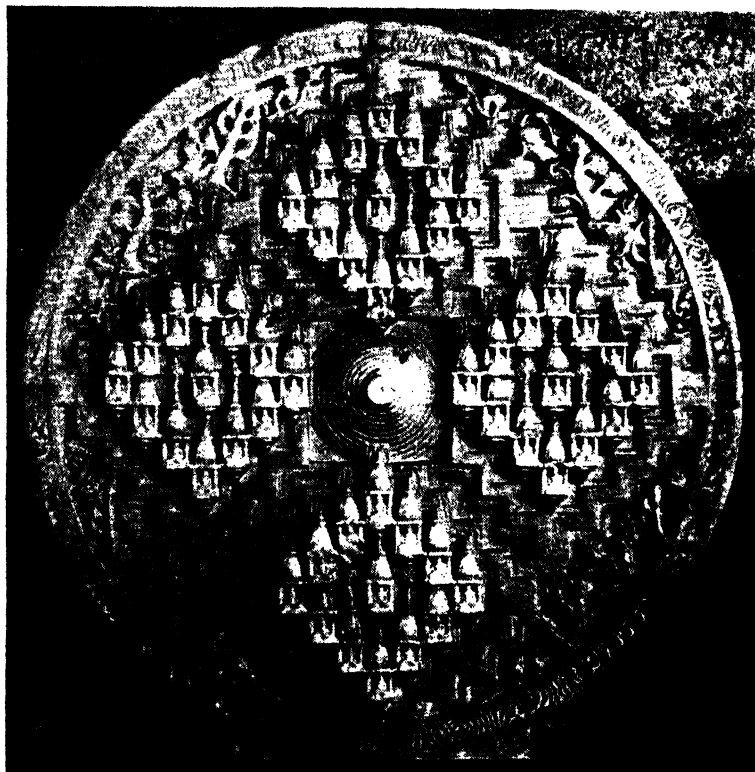
Cakravartī Bharata, Candellā, 11th century A. D.
Deogarh, Jhansi, U. P.

PLATE L



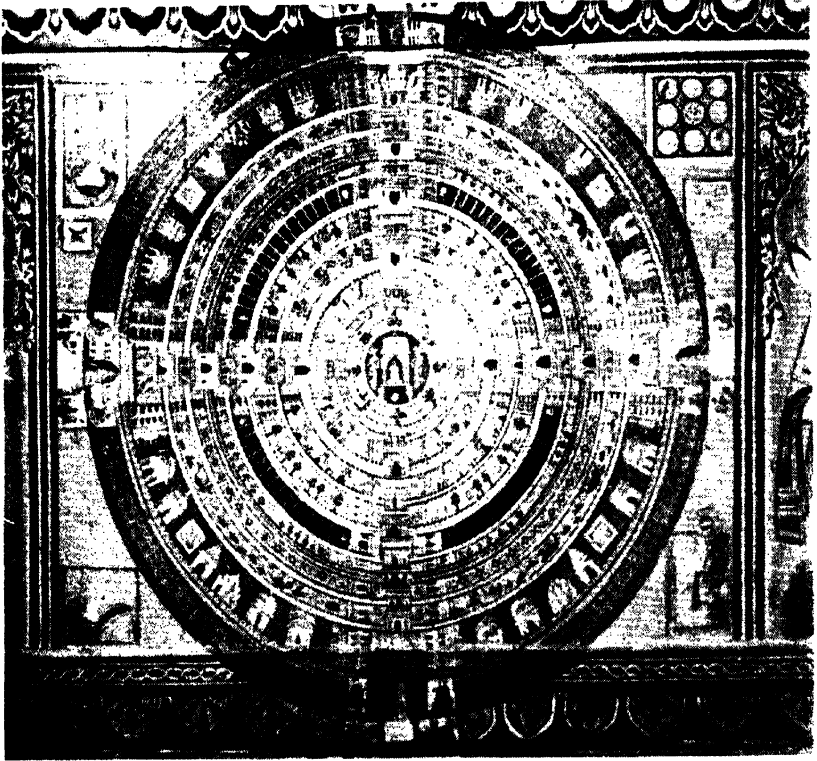
Navagrahas, Candella, 10th century A.D., Deogarh, Jhansi, U. P.

PLATE LI



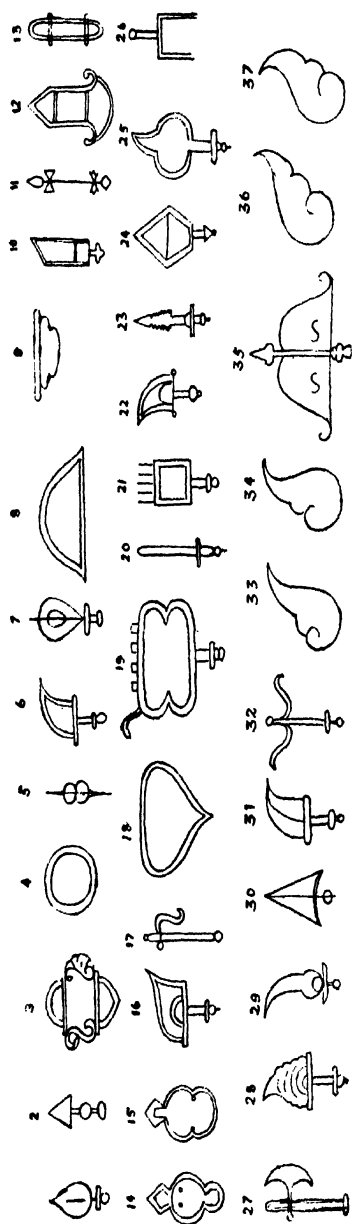
Nandīśvara-dvīpa, c. 14th century A. D.,
Rāṇākapur, Rajasthan.

PLATE LII



Samavaśaraṇa, Pataudī c. 19th century A.D., Kā Mandir,
Jaipur, Rajasthan.

LATE LIII



The Weapons of Jaina Deities.

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